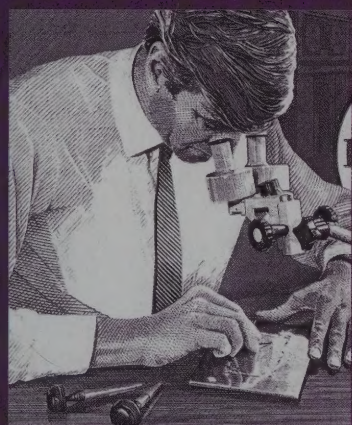
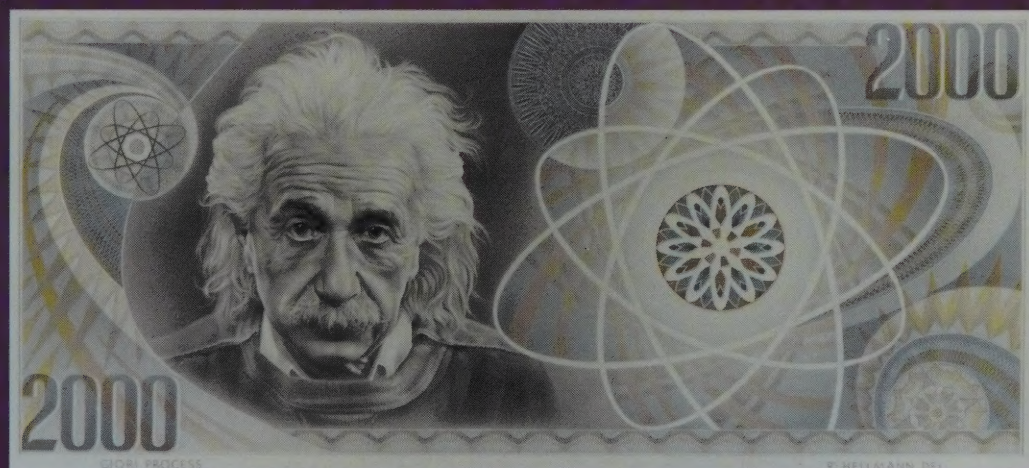


The International Engraver's Line



PAPER MONEY AND POSTAGE STAMP
ENGRAVERS AND THEIR WORK
FROM THE 1700s TO THE EURO



Gene Hessler

The International Engraver's Line

By

Gene Hessler

BALLAGH, Robert. *Art & Des.* b. Dublin 1943. He designed the last series of bank notes for the Republic of Ireland, P75-79 and more than 70 postage stamps.

BARD, Harold J. *PtEng & PEng.*

Barbados

P2 *George VI*, \$1.

P5&6 *George VI*, \$20 & \$100.

Bermuda

P9-13 *George VI*.

Canada

PNL *Sir Robert Bordon*, essai.

Costa Rica

P204 *Juan Mora Fernandez*, 5 colones.

P221 *Aquileo Echeverria*, 10 colones.

P222 *C. Picado*, 20 colones.

P223 *Ricardo F. Guardia*, 50 colones.

P224 *Juan Rafael Mora*, 100 colones.

Honduras

P54 *Dr. J. T. Reyes*, 50 lempiras.

Mauritius

P22 *George VI*, 5 rupees.

Portugal

P144 *B. Corges Carneiro*, 50 escudos.

Portuguese India

P35-40 *A. de Albuquerque*, 5-500 rupias.

Spain

P84 *Juan S. de Elcano*, 500 pesetas.

Thailand

P82 *King Bhumiphol*, 5 baht.

Zaire

P24 *Mobutu*, 10 zaires.

BICKEL, Karl. *Des. Eng.* He sketched essays for 10, 20 and 50 francs and engraved a 100-franc bank note essay for Switzerland. (See Urs Graf, *IBNS Journal* Vol. 43, No. 4, p. 6.)

BOLAND, Véronique. *Des.* b. Rocourt, Belgium 1966. Since 1989 she worked as artistic designer at the National Bank of Belgium.

BRAUN, Colin. *Des.* He joined BW in the late 1970s and was employed by Harrison & Sons from 1986-1997.

Additions and Corrections
The International Engraver's Line

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BROADBRIDGE, Christopher. He engraved the *USS Constellation* on the 2004 37-cent postage stamp for the USA.

BRUNN, Erik. *Des.* b. Viborg, Finland 1926.

BURNAND, Eugène. *Des.* b. 30 August 1850, d. 5 Feb. 1921. He designed two bank notes for Switzerland: 500 francs; P7; 1000 francs. P8 (Urs Graf, *IBNS* Vol. 43, No. 2).

CIONINI, T. For Italy he engraved the image of *Raphael* on the 500,000-lire bank note, P118.

de ABREU, Luis Filipe. *Des.* b. Torres Novas, Portugal 1935. He designed bank notes for Portugal 1982-1997.

DeCUYPER, Henri. *Eng.*

Belgium

P134 100 francs (back).

P135 500 francs (back).

P136 1000 francs (back).

DEGRYSE, Maryke. *Des.* b. Roeselare, Belgium 1958. Since 1981 she has worked as a graphic designer at the National Bank of Belgium.

DOW, Alan. He engraved the portrait of *Pedro I* on the 2-escudo postage stamp, Scott 811 for Portugal.

DRUPSTEEN, Jaap. *Des.* b. Hasselt, the Netherlands 1942. He studied graphic design at the Academy of Arts and Crafts, Enschede. Mr Drupsteen designed bank notes for the Netherlands from 1988-2000.

FALZ, Egon. *Eng.* For Germany he engraved the image of *Elsbeth Tucher* on the 20-DM bank notes, P20 & 32.

FERENC, Gal. *Eng.* For Hungary he engraved the image of *Budapest & the Danube* on the 500 forint (back), P175.

FERRÉ, Maxime. He engraved the portrait of *Alfonso II* on the 50c postage stamp Scott 806 for Portugal.

FERREIRA, Pais and António da Conceição engraved images of *St. Xavier* on stamps for Portugal, Scott 753-756.

FISCHER, Alfred. *PtEng.* b. 22 October 1926.

FÜLE, Mihaly. *Eng.* For Hungary he engraved portions of the 10,000-forint bank note (1993?).

GOLAIRE, Monique. *Des.* b. Brussels 1958. This designer was inaccurately identified as a male in the body of the catalog. Since 1985 she has been a graphic and guilloche designer at the National Bank of Belgium.

GRÉGOIRE, Benoît. *Des & Eng.* He worked as an engraver from 1986-1998. Since 1998 Mr Grégoire has worked as a designer and webmaster at the National Bank of Belgium.

GUERAULT, Alain. *Des.* b. 1956. He studied at l'Ecole Nationale des Beaux-Arts and l'Ecole Supérieure d'Art Graphique/Atelier Met de Penninghen. Since 1994 Guerault designed bank notes for France and some African countries.

HARRISON, Thomas S. *Eng & Pr.* He came from London in 1912 and previously worked at Waterlow and Sons.

HODLER, Ferdinand. *Des.* b. 14 March 1853, d. 1918. He designed two bank notes for Switzerland. The model for the 50-franc note was Jeanne Cerani-Charles, P5; Hodler's wife, Berthe was the model 100-franc bank note, P6 (U. Graf, *IBNS* Vol. 43, No. 2).

JORPES, Albert. *Eng.* For Sweden he engraved the image of *Carl XIV* on the 1000-kronor bank note, P55.

JUNG, Sandrine-Ludmilla. *Des.* b. Niederhelfenschwil, Switzerland 1970. After completing an apprenticeship in 1992 she worked as a free-lance designer. From 1994-1999 Ms Jung was employed at KBA-Giori.

KALINA, Annamarie. *Des.* She is known as a designer of postage stamps in Austria.

KOWALSKA, Barbara. *PtEng & PEng.* b. 2 January 1932 in southern Poland. She began her studies in the Fine Arts Department of Nicolaus Copernicus University in Toruń where she studied graphic art under Professors Jerzy Choppen and Professor Edward Kuczyński. Ms Kowalska graduated in 1955 with a diploma as Certified Graphic Artist. In that same year she joined the Polish Security Printing Works as a graphic designer. From 1956-1958 she furthered her knowledge and skills in preparation for engraving under Professor Boguslaw Brandt. She engraved over 50 Polish postage stamps and in addition to bank notes under the main biographical listing she engraved the *Park and Wawel Castle* on the 10,000 zlotych (back), P151 and the atomic pile *EVE*, 20,000 zlotych (back), P152. Barbara Kowalska was the first woman engraver in Poland; she retired in 1987.

LAMBERT, Pierrette. *Des.* b. 1928. In the body of the catalog this designer and painter was incorrectly identified as a man. Ms Lambert is the recipient of the Jacques Callot Award for postage stamp design. In addition to her bank note designs for France she designed notes for Monaco and some African countries.

LECLERCQZ, Carlos. *Des. & Eng.* For Belgium he designed or engraved the *tuning fork and inner ear* on the 1000 francs (back), P144.

LOPEZ, Jose. *Eng.* For the German Fed. Rep. he engraved the image of *Johannes Schoner*, on the 1000 DM, P36.

LOPEZ, Pavia Jose. *Eng.* For Spain he engraved the image of *I. Albinez* on the 25-pesetas bank note, P147.

LOPEZ, Sanchez Jose. *PtEng.*

Spain

P139 *D. Quixote*, 1 peseta.

P150 *G. Becquer*, 100 pesetas.

P144 *M de. Santa Cruz*, 1 peseta.

P151 *San Isidoro*, 1000 pesetas.

LUCAS, Alvaro. *Eng.* For Portugal he engraved the image of *Bento de Goes*, Scott 1968.

MADLÉ, Inge. *Des. & Eng.* b. Amsterdam 1963. She studied at the Dutch Technical High School for gold and silversmiths in Schoonhaven, the Netherlands and portrait engraving in Switzerland. Since 1985 Ms Madlé has been a designer for Joh. Enschede and has designed or engraved bank notes for: Armenia, Aruba, Hong Kong and the Netherlands.

MANFREDI, Renato. *Des.* b. Castelnovo né Monti, Italy 1954. He completed his studies at the Academy of Art in Carrara, Italy in 1972. Since 1983 Mr Manfredi has been a designer for KBA-Giori.

MATOUL, Brigitte. *Des.* b. Liege, Belgium 1963. She worked at the National Bank of Belgium as a graphic designer from 1991-2000.

MINGUET, G. *Eng.*

Belgium

P131 *Kg. Albert*, 1000 fr.

P136 *G. Kremer (Mercator)*, 1000 fr.

P135 *Bernard van Orley*, 500 fr.

MISKI-TÖRÖK, Agnes. *PtEng & PEng.* She engraved the Bill Ried artwork on the \$20 (back), P103 and the *Accomplishments of the Famous Five* and *Thérèse Casgrain* on the \$50 (back), P104 for Canada. Ms Török engraved the landscape plan on the back of the 100-kronor bank note for Sweden that honored AB Tumba Bruk in 2005.

MÖRCK, Martin. *Eng.* He engraved the paper-making scene on the back of the 100-kronor note for Sweden (2005).

MORYCIŃSKA-ZAJDEL, Wanda. *PtEng & PEng.* b. 1950 Trzebnica, Poland. She studied Fine Arts at the Nicolaus Copernicus University in Toruń. Soon after she completed her studies Ms Zajdel joined the Polish Security Printing Works in Warsaw where she advanced her engraving ability under Barbara Kowalska. In addition to 40 postage stamps for Poland Ms Zajdel engraved the portrait of *Marie Curie* on the 20,000 złotych, P152 and the landscape scene on the 1,000,000 (back), P157, both for Poland.

MÜLLER, Johann. *Des.* b. Munich 1948. He studied at the Technical College of Art and Communication Design in Munich and trained for security design under René Binder. Mr Müller became head of the Design Department at Giesecke & Devrient in 1975.

NASZARKOWSKI, Piotr. *PtEng.* For the Dominican Republic he engraved the backs for the 10- and 1000-pesos bank notes, P159 and 163. For the Congo Democratic Republic he engraved the face and back of the 10 centimes, P82 and the backs for the 5- and 10-centimes bank notes, P81 and 87.

NEFE, Alfred. *PtEng & PEng.* b. 19 May 1923.

NEHLS, Gunnar. *PtEng.* He engraved the image of *Svea* on the 100-kronor bank note (2005) for Sweden that honors AB Tumba Bruk.

NICASTRO, V. *Eng.* For Spain he engraved the image of *M. Pelayo* on the 50-pesetas bank note, P117.

OGURA, Hisashi. *PtEng.* He engraved the portraits on the following bank notes for Japan: *Hideyo Noguchi* (bacteriologist) 1000 yen, P104 and *Ichiyo Higuchi* (novelist) 5000 yen, P105.

OLINOWETZ, Maria. *PEng.* b. 27 April 1906.

PINO, Giovanni. *Eng.* b. Naples 1945. He completed his studies at the Fine Arts Academy in Rome in 1969. Mr Pino joined the Banca d'Italia in 1971.

PIPINIS, Ioannis. *Des & Eng.* b. Lesbos, Greece 1945. He studied design at the Athens School of Fine Arts from 1963-1973 and engraving at l'Ecole Nationale des Beaux-Arts in Paris from 1983-1985. Mr Pipinis joined the design and engraving department at the Bank of Greece in 1972.

PLAZA, Miguel Angel. *Des.* b. Madrid 1963. He has designed both Spanish coins and bank notes.

PÁLINKÁS, G. *Eng.* For Hungary he engraved the image of *Ferenc Rákóczi* on the 500-forint bank note, P179.

PAQUOT, Nathalie. *Des.* b. Huy, Belgium 1964. She has worked as a designer at the National Bank of Belgium.

PONSAERS, Kenneth. *Des.* b. Wilrijk, Belgium 1949. He has worked as a designer at the National Bank of Belgium.

QUIETI, Alco. He is the probable engraver of *Mercury* on the 500-lire bank note, P94 for Italy.

ROST, Stuart. *Des.* b. Fleet, England 1966. He studied at Queen Mary's College, Basingstoke 1982-1984. Mr Rost served his apprenticeship at De La Rue from 1984-1988. As a free-lance designer he has designed bank notes and security instruments for numerous countries.

SALBABA, Johann. *PEng.* b. 1886 d. 1955.

SANCHEZ, Gutierrez Antonio. [*Eng.*]

Spain

P154 José Echegaray, 1000 pesetas.

P156 Leopoldo Garci de las Alas, 200 pesetas.

P165 Christopher Columbus, 5000 pesetas.

SAMPEDRO, Molero Pablo. *Eng.* For Spain he engraved the image of *J.C. Mutis* on the 2000 pesetas, P162 & 164.

SAVINI, Guglielmo. *Des.* b. 1939 d. 2001. He joined the Banca d'Italia in 1971.

SCHMIRL, Gerhart. *PtEng & PEng.* b. 1 July 1942.

SCOVELL, Mark. *Des.* b. Windsor, England 1946. He studied graphic design at the Portsmouth College of Art. In 1976 Mr Scovell began working as a designer for BW. From 1986-1997 he was engaged by Komori.

SEIDEL, W. *PtEng.* b. Tregist by Voitsberg, in Steiermark.

SLANIA, Ceslaw. *PtEng & PEng.* d. 17 March 2005.

SOTIRIOU, Pericles. *Des.* b. 1940 d. 2001. He studied painting at the Athens School of Fine Arts from 1966-1971. Mr Sotiriou joined the design and engraving department at the Bank of Greece in 1972. He co-designed the following notes for Greece: 5000 drachmaes, P203; and the 10,000 drachmaes, P206.

STEVENSON, John. *Des.* At De La Rue in England he designed over 150 bank notes.

STÖBER, Franz Xavier. *Eng.*

Austria

1-1000 gulden, figures (1841-48).

PA79 figure, 1 gulden.

PA88 figure, 5 gulden.

STRASSGÜRTL, Carl. *Des.* He is the probable designer of the German 100-DM bank note, P33.

TEUBEL, Friedrich. *Art, Des & Eng.* d. 14 June 1965.

THORN, Terry. *Des.* His apprenticeship was done at De La Rue. As a free-lance designer Mr Thorn has done work for Harrisons & Sons, Komori and U.S. Banknote Corp.

TOTH, R. *PtEng.* b. Törökbálint, in Gau Pest, Hungary.

VOUEZ, Patricia. *Eng.* b. Uccle, Belgium 1952.

WARD, Andrew. *Des.* b. Keighley, England 1957. From 1982-2002 he worked for the Bank of England, from 1995 as chief designer. Mr Ward also was engaged as currency design advisor at the Bank of Canada.

WELDE, Henry. *Eng.* For Norway he engraved the back of the 50-kroner bank note, P37.

WIMMER, Georg. *PEng.* b. Berg bei Hassbant (not is Hasbach) 3 February 1892.

ZAJDEL, Wanda (see **MORYCIŃSKA-ZAJDEL**).

ZENZIGER, R. *Eng.* b. 19 June (not January) 1891, d. 1978. This picture engraver is responsible for portions of the following Austrian bank notes: P96, P98, P99, P100 (face and back), P116 and P134.

Sources

Marek Gilányi, Takashi Uemura, individual engravers, various web sites and the *Euro Banknote Design Exhibition* booklet (2003) www.bankofgreece.gr/en/exhibition-euro.

BANKA SLOVENIJE

ABECEDARI

VM. ENE BVOVICE,

is katerih se ti mladi inu preprosti Slo-

uenci, mogo lahko rari hitro

brati inu pislati na-

uuzhiti.

10

DESET TOLARJEV

P



10

Primož Trubar 1508-1586

TA DRUGI DEIL

TIGA NOVIGA TESTAMENTA,

VTIM BOSH IMEL VSE LISTY INY PIS-
ma tih Iogrou, Skrazkimi inu Saltopnimi lalaga-
mi, Sdai Perutsh is mnogoterih Ietkou, vta Slo-
uenski, skafi Primosna Trubera Crain za
Iueitsu preobertnen.

Der ander Teil des neuen
Testaments / Darinn steht in sein alle
Wort der Gschicht der 12 Apostel und
der 14 Briefe der Apostel.

Alles in diesem Teil ist aus dem Griechischen
in die deutsche Sprache über-
setzt.

GZ464712

10

DESET TOLARJEV



Uršulinska cerkev

GLUVNER ČLAN SVETA BANKE

GZ464712

for 1. kgalt

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LJUBLJANA
15. JANUAR 1992

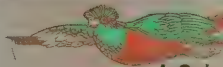
BANKA SLOVENIJE

1
2

BANCO DE GUATEMALA

GUATEMALA CENTRO AMERICA

1
2



A01638712A

CINCUENTA
CENTAVOS DE QUETZAL

Q050

Juan Baril
engraver

1
2



[Signature]

GERENTE

[Signature]

PRESIDENTE

[Signature]

CONTRALOR GENERAL DE CUENTAS



A01638712A

AUTORIZACION
28 AGOSTO 1996

1
2

TECUN UMAN HEROE NACIONAL

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BANCO DE GUATEMALA

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CINCUENTA CENTAVOS
DE QUETZAL

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TEMPLO 1, TIKAL

ធនាគារជាតិនៃកម្ពុជា

គី ១ 897512

មួយរយរៀល

នាយក

អគ្គនិក្ខេប

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អ្នកក្រុងក្រសួងប្រាក់និងត្រូវផ្ដល់ទោសតាមច្បាប់

គី ១ 897512



១០០

ធនាគារជាតិនៃកម្ពុជា
BANQUE NATIONALE DU CAMBODGE

100



មួយរយរៀល

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Bank of GHANA

6004662

50

FOR THE NATION



FIFTY
CEDIS

THIS NOTE IS ISSUED ON STATUTORY AUTHORITY AND IS
LEGAL TENDER FOR THE PAYMENT OF ANY AMOUNT

Phed

Governor

15TH. JULY 1986

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6004662



BANK OF
GHANA

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Fifty Cedis



50000

REPUBLIKA HRVATSKA

Željko

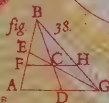
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fig. 33

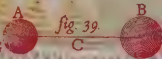


fig. 38



RUĐER
BOŠKOVIĆ
1731-1787

fig. 39



Z. Lasić

MINISTAR
FINANCIJA

PEDESET TISUĆA
HRVATSKIH DINARA

50000



REPUBLIKA HRVATSKA
ZAGREB, 30. SVIBNJA 1993.

50000



PEDESET TISUĆA
HRVATSKIH DINARA



50000

5

Lee Keen 80

BANCO CENTRAL DE COSTA RICA

SAN JOSÉ,
COSTA RICA

15 de enero de 1992

ACUERDO DE LA
JUNTA DIRECTIVA
Nº 10

SERIE

D

D63246612

D63246612

RAFAEL YGLESÍAS CASTRO

Jorge Guardia

PRESIDENTE EJECUTIVO

Luís Fajardo

GERENTE

CINCO COLONES

5

BANCO CENTRAL DE COSTA RICA

5

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ALEGORIA. TEATRO NACIONAL. J. VILLA 1897

CINCO COLONES

THOMAS DE LA RUE & COMPANY LIMITED

ҚАЗАҚСТАН ҰЛТТЫҚ БАНКІ



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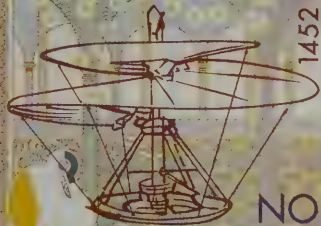


БАНКНОТТАРДЫ ҚОЛДАН ЖАСАУ
ЗАҢМЕН ҚУДАЛАНАДЫ

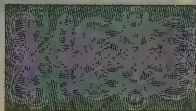
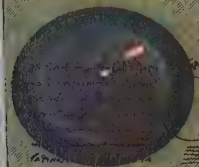


DE LA RUE GIORI

1452 - 1519



NO
VALUE
SPECIMEN



LE MONT
2000

Leonardo
DA VINCI

DE LA RUE GIORI

AJ 10001652

Leonardo



NO VALUE



SPECIMEN

LE MONT 2000

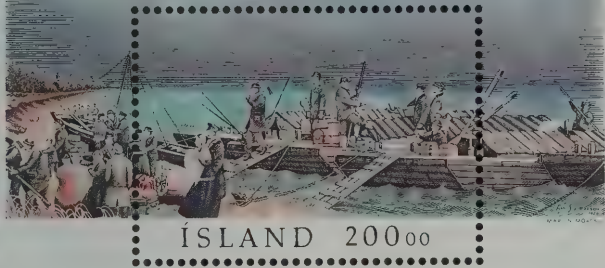


AJ 10001652

H. Hovmø

LANDNÁM ÍSLENDINGA Í VESTURHEIMI

DAGUR FRÍMERKISINS 9. OKTÓBER 2000 • VERÐ KR 250



ARNI SIGURDSSON ÍSLNSKIR LANDNEMAR VÍÐ VÍÐINÉS A VESTURSTROND WINNIPEGVATNS 21 OKTOBER 1875





TRADICE
ČESKÉ ZNÁMKOVÉ
TVORBY

F · D · C ·

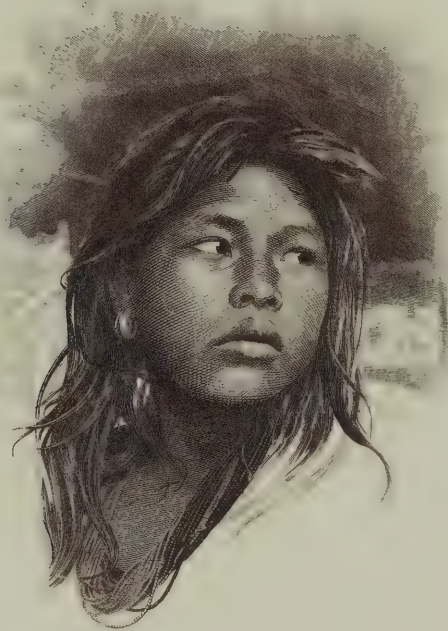
V·H·B
PRAHA
20·1·1997



V·H·B RUNNER
návrh na známku
Osvobozená republika
1920

V·H·B
PRAHA
20·1·1997

Frída B.





J. H. K. K.

To
Bill
Best wishes,
Gene Hessler

This is number 12 of **100** premium edition copies of *The International Engraver's Line*. Each is accompanied by a De La Rue advertising note and ten bank notes and engravings signed by:

Yves Baril
Joseph L. Keen (3)
James Moore
Martin Mörck

Anthony P. Smith
Bohumil Šneider
Martin Srb
Agnes Miski-Töröck

THE INTERNATIONAL ENGRAVER'S LINE

By GENE HESSLER

This compilation is dedicated to the memory of those engravers who are gone, especially Joseph Lawrence Keen, to the few who remain, and the fewer still who will, on their own, continue the tradition of engraving so it does not become obsolete.



Bank note engravers Richard Loxley, Ernest Edward Dickenson, Henry Gilbert Carradine and George R. Fairweather at Waterlow & Sons ca. 1932.

"If scientific and mechanical processes fully meet the commercial demand, then the competitor class must seek other means of livelihood and the high ranking engraver disappears with it. Consequently I see no chance for a revival of the art of line engraving in its higher development as it has been practiced. The demands of modern life give no place to one who takes months or years to do what can be done in a few hours by photography and electro-chemical processes in a manner that meets the popular requirements of trade." James D. Smillie (1833-1909)

Library of Congress Cataloging in Publication Data

Hessler, Gene 1928-

The international engraver's line

Bibliography: p.

Includes Index.

1. World – Biographies, 1700-2005

2. Engravers 18th – 21st century

3. Numismatics, Philatelics & Art – Collectors and Collecting

1. Title

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Books by Gene Hessler

An Illustrated History of U.S. Loans, 1775-1898

Comprehensive Catalog of U.S. Paper Money

The Engraver's Line

U.S. Essay, Proof and Specimen Notes

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FOREWORD

GEOGRAPHICAL DISTANCE aside, I have maintained a friendly and professional relationship with Gene Hessler for two decades. The primary reason for our friendship is that we have a similar philosophical background and a fundamental interest in the history and the future of a fascinating subject: PAPER MONEY.

Gene assisted me in the late 1980s with information and material for the United States-section of *Moneymakers International*, which covers not only the art and production, but also pertinent periods of the history of bank notes from eight countries on four continents. It was a productive collaboration.

From different vantage points we discussed important artists working in these fields. As an Executive Director and a Board Member of a Central Bank [Austria], responsible also for the bank note production and the development of new security features, and the logistic process from planning to distribution up to disintegration and recycling, it was interesting and important for me to hear and to consider the contributions and views of a specialist and author from the collector's position.

We shared a mutual interest in the people and artists who contributed to this process, especially the designers and engravers, because of the enormous number of technical changes within the last two decades.

With the exception of the invention of the camera, which is often used in bank note preparation, there have not been many changes in this field in the last two centuries. It was in the early 1980s when I encouraged our team in the design department to develop a computer graphic design for a new Austrian 1000-schilling bank note. It was a revolutionary and risky project that was successful. Nevertheless, it was also the beginning of a complete change in the way bank notes were designed. This also was the beginning of the end of hand engraving.

During the latter part of my 50 years in central banking I was extremely interested in the development of this art form and the technicians that were involved. So, when Gene told me about his idea of compiling a book about bank note designers and engravers throughout the world I encouraged him to accept this challenge. I was convinced from the first moment that no one could do it better. Gene's knowledge of these fields, his patience to investigate important details, his persistence and his excellent qualification as a professional writer were prerequisites to succeed with such a project. The result is this wonderful book, which, in my opinion is Gene's masterpiece.

Willibald Kranister, Klosterneuburg/Vienna, Austria.

GENE HESSLER and I became acquainted through correspondence that began in 1991 when he was researching the Japanese work of Sukeichi Ōyama for *The Engraver's Line*, a book that documented security engravers and designers who worked in the United States. In 2001 Mr Hessler provided valuable information about Ōyama's work at the U.S. Bureau of Engraving and Printing for an exhibit at the Bank Note and Postage Stamp Museum in Japan. Now he has taken on the task of documenting engravers and designers who have practiced security engraving and design in the rest of the world.

Traditional intaglio engraving is being replaced by computer graphics. Thanks to Gene Hessler, the people, who for the past two centuries have created the images on bank notes and postage stamps throughout the world, have been recognized in these pages.

The engravers who you will read about here practiced the traditional art of intaglio engraving, an art form that prior to photocopiers and computer scanners made it difficult for counterfeiters to practice their dishonest activity. To compile the information you will find here, Mr Hessler, a respected researcher and authority of intaglio engraving has been in contact with security engravers and designers who have cooperated to allow the author to bring information that cannot be found anywhere else.

I sincerely hope that the historical information Mr Hessler has gathered will help the reader to appreciate the images on the bank notes in their collections and in their purses and wallets.

Takashi Uemura, Currency Research Inc., Tokyo, Japan.

PREFACE

MOST PEOPLE fantasize about what it can purchase, but collectors view paper money as works of art and pieces of history. Unheralded artists, most of them unknown, created these miniature works, each with a story to tell. The raised intaglio lines of a portrait or scene on a beautiful piece of paper money, created by security engravers, are sensuous to touch. People today do not customarily examine the paper money they handle; consequently the engraver's identity never enters their minds. In many instances, the engraver identification found here will be the only recognition engravers ever receive even after decades of work.

By the mid-twenty-first century, if not before, collectors may find necessary to show examples of paper money to a generation familiar only with credit, debit, and whatever other type of card, device, or process is in use at that time. If the artists responsible for designing and engraving this obsolete method of payment are not documented now, their identity and the identification of their work will be lost.

Concerned that information about security designers and engravers who worked in the United States would be lost, I gathered data on these security designers and engravers beginning with John Coney (1655-1722), the first colonial engraver of American paper money. I compiled biographies and lists of their work, which could be constructed from whatever sources were available and from discussions with active and retired designers and engravers, and in 1993 I published this information as *The Engraver's Line*.

Even before I completed *The Engraver's Line*, my concern for information that would be lost extended to designers and engravers outside the United States. The undertaking that became *The Engraver's Line* was difficult: to compile similar data for the world, as I discovered, would be a formidable task.

Some of my inquiries received no response or were rebuffed. For a while I gave up on the idea of compiling this information. Then I received a letter of appreciation from British engraver Stanley Doubtfire, whose former student and now colleague Robin Taylor had shown him a copy of *The Engraver's Line*. Correspondence with these gentlemen expanded to communications with Alan Dow, Joseph L. Keen, James Moore, Anthony Smith, and others. As a result of further cooperation from engravers throughout the world, all the information I could gather is presented here. Consequently I have no illusions that this study is complete.

Designers and engravers are engaged to create a utilitarian product, which, in addition, is often recognized as a work of art. These talented artisans are usually expected to remain anonymous. Retired British engraver Joseph L. Keen said that accepting a position with a security company was like entering a monastery and surrendering one's identity "as the iron door clangs behind you." Nevertheless, Mr Keen stated that during this period of anonymity "a volume of work will most often bring out one's best [and] the engraver will develop [his or her] technique."

The engraver's art "might easily turn into a cloistered, sectarian 'church of its own....' In various security printing works and central banks small isolated handfuls of expert technicians and highly educated artists, occasionally of exceptional talent but nearly always anonymous, have formed closed-in circles behind their concrete walls, known from country to country only by very few equally initiated, and isolated people" (Andersen 5).

Although some central banks and security firms acknowledge their designers and engravers by placing their names in small print in the borders of stamps and paper money, most remain secretive and do not allow the public to know the names of the artists they engage. This is just one of the barriers between the researcher and the information sought. Engravers are fortunate to be able to practice their craft and receive remuneration. Even so, the "company" receives the credit; the individual seldom is recognized.

Joseph Keen said he was recognized in print only once. After the work of engraving United Nations postage stamps that were printed by the British firm of Thomas De La Rue, the United Nations requested the names of the designers and engravers. Mr Keen was surprised

when he saw his name in print; thus he feels that any identification of security designers and engravers is a great service to those who practice this specialized but dying craft.

Accustomed to anonymity, many engravers were surprised that I or anyone else was interested in their work. Most engravers said they would be grateful for the recognition. With their cooperation, their employment history and body of work would finally be committed to print for future researchers and other interested persons. If future generations appreciate what has been compiled in these pages, the effort, time and money spent will have been well spent.

Certainly some attributions will be incorrect. Engravers who submitted lists of their work often assumed that their engraving was used on the note for which it was intended. In a few instances, however, when the issued note was shown to the engraver, it was discovered that his or her engraving had not been used.

In these pages I have not made a concerted effort to list designers and engravers of postage stamps. Nevertheless, when I observed this data, especially when the same artist designed or engraved paper money, I decided to include it. Consequently, the listings of postage stamps by Scott numbers are not intended to be complete.

Artist and designer identification is not always made clear to the researcher. For that reason the designation of designer is used here most often.

With few exceptions the illustrations are enlarged and cropped to emphasize the most important design portions or to demonstrate the engraved lines.

Bank note entries in lists are lengthy at times. Therefore subjects and titles of engravings, whether official or not, appear in italics for easy recognition. When adjacent to an illustration, the italicized title is *underscored*.

References are included in parentheses throughout. If more than one source by an author is cited, an identifying publication date will follow the name; the last and often the only numeral within the parentheses, after the date, is the page reference and is italicized.

ACKNOWLEDGMENTS

My sincere gratitude is extended to friends and colleagues around the world for their assistance: Walter D. Allan, Jan Bajer, Yves Baril, William L.S. Barrett, Gerhard Batz, Christopher Broadbridge, Guido Crapanzano, Marek Gilányi, John Glynn, Roman Guhr, Robert J. Leuver, Barbara Mueller, Hannu Paatela, Frank Passic, Jorge Peral, L'udmila Peterajová, Lauri Poropudas, Jiří Ryant, František Sedláček, Martin Srb, Željko (Zach) Stojanović, Robin Taylor, Mark Tomasko, Luděk Vostal, Alain Weil and Christof Zellweger.

Additional gratitude goes to the Bundesdruckerei; Cimon Morin, Manager of the Canadian Postal Archives; the Czech National Bank; David Beech at the Royal Philatelic Society in London; Shailendra Bhandare at the British Museum Numismatic Department; John Field at De La Rue Giori in Switzerland; Willibald Kranister, Executive Director (ret.) for the Austrian National Bank; Takashi Uemura at Currency Research, Inc. in Tokyo; Cecilia Wertheimer at the U.S. Bureau of Engraving and Printing; John Keyworth at the Bank of England Museum; Carsten Nystrøm at the Danish National Bank; Margareth Verbakel at the M.C. Escher Company; and Johan de Zoete at the Enschedé Museum in the Netherlands.

My thanks and appreciation goes to the Society of Paper Money Collectors for the monetary grant that accompanied the George W. Wait Memorial Award.

For assistance with translations I wish to thank: Dan Aren, Dr. W.H. Dickhoff, Huguette McDonnell, František Sedláček and Dr. Nancy Tomasko.

I am grateful for the discussions with engravers and officials at the security printing facilities in Austria, Hungary and the Czech Republic. I am unable to find words to show my appreciation to Joseph Lawrence Keen, now deceased. Sensing my sincerity following correspondence, telephone calls and e-mail messages, Mr Keen came to the U.S. to assist face to face. His help in my understanding of and documenting security engraving in the United Kingdom cannot be measured. During his visit we traveled to Washington, DC where I introduced him to the designers and engravers at the U.S. Bureau of Engraving and Printing: it was a momentous and enjoyable occasion.

I wish to thank Krause Publications and the Scott Publishing Co. for permission to use their catalog numbers to identify bank notes and postage stamps respectively. Lists of work that follow individual entries are arranged chronologically by these numbers. Albert Pick authored the first Krause *Standard Catalog of World Paper Money* and it is customary to use "P" numbers even though new editors have succeeded him. Scott numbers copyright of Amos Press, Inc.

INTRODUCTION

PAPER WAS INVENTED in China around 105 by Ts'ai Lun. He could not have imagined that centuries later his invention, originally made from rags, mulberry tree bark, discarded fish nets, hemp, and water, would receive impressions of glorious engraved images as bank notes and other security instruments that would pass from hand to hand and often from country to country. In the 19th and 20th centuries engraved images, intended as symbols of security, were seldom appreciated. It was the collector who recognized these miniature intaglio-engraved items as works of art.

In the intaglio process, incised lines engraved into a copper or steel plate are raised on the printed bank note or postage stamp when the printing press forces the paper into these lines. In contrast, relief engraving leaves a raised image on the plate after the surrounding surface is removed, creating a flat image on the printing surface. Serial numbers and seals on bank notes are printed by the latter process.

There is no evidence that engraving was used to make impressions on paper before the 15th century, when paper became available to those who could afford it. Images from relief blocks and woodcuts on textiles preceded engraving by several centuries.

The first examples of intaglio engraving appeared in the 1430s as plates for playing cards in Germany. Costumes worn by human figures on cards helped M. Lehrs, M. Geisberg, and others to arrive at this date (VB 13); an anonymous artist, the Master of the Playing Cards, engraved these figures. In the early 1450s, both the Master and Gutenberg were working in Mainz, perhaps together.

Engravings of the Master “were not created *a priori* for a card game, but as technical steppingstones toward the multiple reproduction of [illuminated] miniatures” (L-H 3). Playing card motifs, probably taken from a model book, were later found in a variety of manuscripts and codices including *The Book of Hours of Catherine of Cleves* (completed ca. 1435) and the Gutenberg Bibles, specifically the Giant Bible of Mainz (completed ca. 1452), housed in the U.S. Library of Congress.

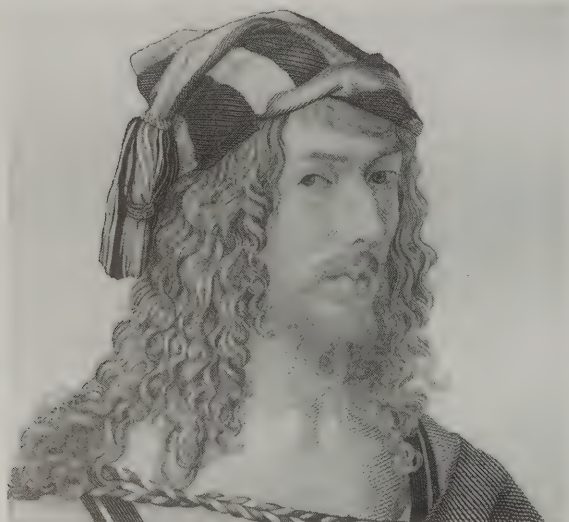
It is almost certain that Gutenberg cast relief metal plates from engraved molds and engaged in typographic experiments as early as 1436. Therefore he was also fundamentally associated as well with early intaglio engraving, but not the first European to print from movable type with individual letters and characters of uniform consistency.*

Engraving was first practiced in Germany in the 1430s; *niello* made its first appearance in Italy in the 1450s. *Niello*, an image or pattern created by incised lines in a plate is filled with *nigellum*, a fusion of copper, lead, silver, and sulphur. When the liquid mixture dries, the lines in the plate are black. Sometimes impressions were made before the *nigellum* dried; these probably served as models for *niello* workers (Hind 44).

Engraving was practiced early in Italy, Germany, the Netherlands, and (to a lesser degree) in France and Spain. Three engravers mastered this art: Albrecht Dürer, Lucas van Leyden and Marcantonio Raimondi. Dürer (1471-1528), son of a Nuremberg goldsmith, is considered the greatest of all early line engravers and is revered by all modern-day security engravers. (Christopher Broadbridge engraved the portrait of Dürer on the following page.)

* In 2001 two Princeton researchers, Paul Needham and Blaise Agüeray y Arcas, reported discrepancies between individual letters in printed work of Johann Gutenberg; they concluded that Gutenberg used an alternative method of printing. Gutenberg is credited as the first to print from movable type in Europe ca. 1452, but he “may have used an earlier technology that involves casting letters in molds of sand—molds that could be reused” (P. Spencer, “Scholars press for printing clues,” *Princeton Weekly Bulletin*, 12 Feb. 2001, vol. 90, no. 16, and J. Man (2002), *Gutenberg, how one man remade the world with words*, NY: John Wiley & Sons).

INTRODUCTION



Before the engraver performs his or her magic with etching point and graver, an artist (who might be the designer) must adapt or create images for the engraver to transform into picturelike portraits and scenes that will be difficult, if not impossible, to recreate. British designer H.N. Eccleston, who designed bank notes for the Bank of England, “defines his work as industrial design to defeat forgery” (H&K 152). Today computers are employed to aid the designer; counterfeiters also use computers, however.

Bank note and postage stamp art is often original, but sometimes it is based on known and recognizable sub-

jects and portraits. The designer and security artist must draw images in a manner that enables the engraver to interpret and transform the image or portrait into lines resembling a photograph, but with a unique definition. The creation of a bank note or postage stamp plate is a collaborative effort by portrait and picture engravers, letter and script engravers, and specialists who operate geometric lathes and other mechanical devices that create complex geometric patterns. When engraving a portrait the engraver uses a “hard and sharply-ground V-shaped burin [that] travels with a certain pleasant ease in the surface of the soft copper [or specially prepared steel], and on its way it meets with only so much or so little resistance as to support the artist in steering his lines and points with all the deliberate calm and clarity, care and control that has always been the hallmark of this graphic art form” (Andersen 68).

Close examination of a portrait reveals different types of lines: short, long, narrow, wide, heavy, light, and some of these in combination, such as tiny dots inside diamond-shaped lines; this complex combination creates a rich flesh tone. Joseph Keen is critical of engravers whose lines are over cautious. To emphasize this view he makes a sweeping gesture with an imaginary burin in hand and says that the engraver “should not hold back; daring and imagination should be demonstrated.” He adds, however, that when an engraver begins a line it can take control if the engraver is not careful. Mr Keen seems to have practiced and perfected a controlled abandon.

In an *Engraver's Potpourri*, devoted to the work of American engraver Stephen A. Schoff (1818-1905), describes the engraver in words that could apply to most security engravers:

He had entered a respectable profession, one that offered less glory than the painter's, but probably more security. The engraver's business was to follow the painter. He interpreted paintings and drawings for the printing press, turning unique designs into quantities for publication. Usually each enterprise was initiated by the painter or a publisher, though sometimes the engraver himself might underwrite publication. The primary purpose was, of course, to make money for the painter who might have an unsalable painting on his hands, and to make a living for the engraver. Several degrees of engraving were recognized. Highest was the reproduction of great paintings. This might occupy the engraver for two or three years and bring him several hundred dollars, or even several thousand. Lower in the hierarchy was the illustration of books, including the popular annuals that

flourished in the 1830s and '40s. Intermediate in status, but ever increasing in volume, was bank-note engraving. Only the most skillful of engravers could hope for employment with the bank-note companies, for their task was to produce engravings that could hardly be imitated by less reputable engravers (anon. [5]).

"The engraver," wrote Warrell Hauck, superintendent of picture engraving at ABNCo during the 1960s and 1970s, "must be endowed with two profound qualities: first, an affinity for an appreciation of art; second, the sensitivity and temperament which enables him to adapt to the rigid requirements of security engraving. The engraver enjoys none of the freedoms enjoyed in other art forms such as oil painting, watercolors or freehand drawing. He must restrict himself to what we in the profession call 'studied carelessness'" (Opening [5]).

Today security engraving and printing are in the hands of a very few individuals. In England, Ireland, and Scotland in the late 18th and early 19th centuries, bank note engraving did not differ much from commercial engraved work. Hunnisett (1989) lists hundreds of British steel engravers; although he seldom mentions bank note work, many of these artisans certainly engraved bank notes and other security instruments.

In 1817 about 10,000 engravers in England were capable of engraving a Bank of England note (H&K 55). In that year "313 counterfeiters were suspended from the gibbet" for counterfeiting (Bloom 1983, 121). Forgers, who increased the denomination of a note, were also active, including George Nicholas and Charles Price (H&K 26, 27, 43, 44).

Typical of good engravers, "James Fenton, an engraver in Dundee, describe[d] himself on his letter-heading as an engraver and copper-plate and lithographic printer, able to produce a range of items including cards, invoices, circulars, funeral letters, coats of arms, cheques, and bank notes" (H&K 84).

Similar advertisements could be found in British America. "John Norman, an engraver who died in 1817 at the age of 69, advertised in the 11 May 1774 edition of the *Pennsylvania Journal* stating his willingness to perform all types of engraving including 'Shop Bills; Bills of Exchange; Bills of Lading; Maps; Portraits and...'—one can almost hear the descending voice at the end of a long breath—'many other things too tedious to mention'" (Hessler 1993, 3).

As commerce expanded, the paper money that sustained it forced engravers and printers to produce a currency that was increasingly difficult for counterfeiters to simulate. What one person can make, another can imitate but not duplicate. Thus, to stay at least one step ahead of the counterfeiters, it was necessary to improve paper, ink, and hand and machine engraving. Today, scanners and hi-tech personal printers can replicate but not duplicate the engraver's work: raised images or the "feel of steel" cannot be reproduced with these components.

In the 1960s, unable to duplicate the raised printing of a ¥1000 bank note, Japanese counterfeiters put particles of shredded lamb's wool in the ink. To some observers the surface of the paper felt raised, as in intaglio printing, and the notes passed as genuine (Bloom 1983, 297). Other schemes included lithographed bank notes from Iraq produced at the turn of the 21st century, in which embossing was superimposed over some of the lettering. The ripple in the paper was intended to deceive the handler.

Jacob Perkins, who transformed bank note engraving and printing in America, took his inventions to England on 31 May 1819 in pursuit of the Bank of England's £20,000 prize, offered to the person who could create a bank note that could not be counterfeited. Two months later the company of Perkins, Fairman & Heath were in business in London as printers. Charles Heath had convinced Perkins and Fairman to join him, but they did not receive the prize they sought.

INTRODUCTION

Others who submitted entries or offered suggestions to the Bank of England were Sir William Congreve, Rudolf Ackermann, John Landseer, Alexander Tilloch, Anthony Bessemer, Thomas Bewick, Thomas Hansard, John Holt Ibbetson, and Augustus Applegarth and Edward Cowper.

Siderography was Perkins's major contribution. Book illustrations and bank note plates previously had been engraved on copper. This soft metal wore unevenly; often it cracked and needed repair. This made counterfeiters happy because repairs often created variances. Siderography, a transfer process, made it possible to create multiple plates from the original. After an image was engraved into a steel plate, a soft steel roll passed over the plate again and again under great pressure until the image was picked up in relief. After the roll was hardened by annealing, it passed over a soft steel plate to create a recessed image, just as the image originated. These hardened plates were now ready for the printing press. If one of the plates cracked or was damaged, it was replaced by a new plate, identical to the damaged one.

By the mid-19th century, special paper was being produced for bank notes. Watermarks sometimes were added when the paper was made. Today, additional security devices include face to back image registration, holograms, kinegrams, latent images, micro printing, windowed threads, variable-colored inks, fluorescent inks, complicated geometric lathe work with overlapping colors, bar codes and, for the sight-impaired, tactile codes similar to braille. Also, the number of countries issuing polymer plastic notes continues to grow.

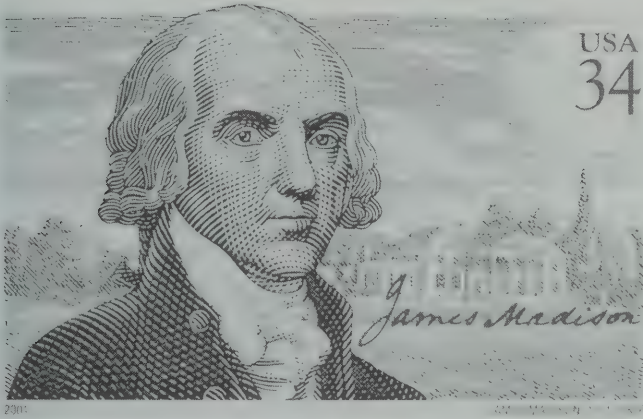
In the latter part of the 20th century, governments and companies sought and found ways to save money during the engraving process. There was a return to copper plates, and photo-etching replaced the transfer process.

In photo-etching, an engraved copper plate is photographed, and the image is projected on a light-sensitive copper plate covered with a substance that will make the plate sensitive only to the projected images. The finished plate is a combination of hand-engraving and photo-etching. Iron chloride is used as the agent to etch the images in this process.

To make multiple plates, a plastic mold of the master die, or *basso*, is created with heat and hydraulic pressure. Multiple plates are welded together into a plastic *alto*, to be used in the process of making the nickel plates. The finished nickel *basso* plates are chrome-plated to extend their life and to reduce damage from handling. Critical portions such as the portrait are often reengraved. Yet if a note printed from a photo-etched plate is examined under an 8- or 10-power glass, one often sees ink spreading outside the lines. In the hands of an experienced siderographer, lines reproduced by the transfer method are razor sharp.



Hand-engraved, drawn and photo-etched, and early computer generated photo etched portraits.



Scratchboard art has been used to create postage stamps. To make a scratchboard image, an artist begins with a totally black surface and then removes all unwanted blackness. This step leaves incised lines that resemble an engraving. As you can see in the illustration, the scratchboard lines are almost all the same width. Nevertheless, at first glance and first touch this technique resembles an engraved image.

With some exceptions, most of the work of the engravers listed here was transferred by the siderographic process. At the end of the 20th century, those who were still active were often required to learn money-saving techniques.

Some engravers who continue to work today have survived only because they have learned, and sometimes have mastered, the technique of creating an oversize image with handdrawn lines that simulate engraving. When reduced, these lines are photo-etched and ultimately retouched. Most of this work is acceptable and is undetectable by most casual observers.

Today the trend is toward pseudo-engraving by computer graphics. A scanned image is created by placing a bitmap of the subject on the screen and then working it over by laying down strategic lines following the surface. These lines are placed wherever there is a change of plane or direction. The computer then fills the spaces in between these lines with the operator's choice of division and texture. All of this is editable, and the thickness of the line is changed simply by "stroking" the line with the mouse. High-tech printers make automatic adjustments when necessary; thus fewer press operators are required, and time and costs are saved.

The time will come when there will be only a few engravers in the world, and governments will call on them if their specialized talents as security engravers are needed.

With a few possible exceptions, most engravers will acknowledge that America was once the center for security engraving, as demonstrated by the work produced at American Bank Note Company (ABNCo) from the mid-19th to the mid-20th century. Jacob Perkins took an American style to England in the early 19th century. Eighty years later, Sukeichi Ōyama, who developed his craft at the U.S. Bureau of Engraving and Printing and at ABNCo, exported the American style of engraving to Japan. English, Czech, and other engravers express their admiration for late 20th century ABNCo engravers and demonstrate their attempts to imitate that style.

This reverence for American work has a twist: many of the engravers involved came to America from Europe to learn or contribute to the American style of engraving. Charles Burt and James Smillie (Scotland), Alfred Jones (England), Frederick Girsch (Germany), and Luigi Delnoce (Italy) are a few of the legendary engravers who adopted the United States as their home.

During a visit to the Státní Tiskárna Cenin (State Printing Works of Securities) in Prague in 1990, I observed two American engravings prominently displayed as pieces for apprentices to copy. One was William Croome's *Great Eagle*, engraved by Alfred Jones. This eagle was one of the subjects copied by Joseph Keen during his training at Waterlow & Sons in England.

INTRODUCTION

During the past 150 years, engravers at ABNCo, Giesecke Devrient, Waterlow & Sons, Bradbury Wilkinson, Thomas De La Rue, and individual central banks have created beautiful bank note images. With the introduction of Euro paper money in 2002, however, participating countries lost their identity as previously portrayed on bank notes. Mozart, Sibelius, and Bellini have taken their final bows, as Austria, Finland, and Italy no longer honors them; Polish-born Nobel Prize recipient Marie Curie no longer appears on Polish and French paper money; and Spanish and Portuguese explorers have sailed out of the consciousness of those who formerly saw their heroic images on paper money.

Today programmed synthesizers imitate live music, and mechanical methods do the same for security engraving. The elements of human creativity and interpretation are lacking in both. In the 21st century we are witnessing the demise of the centuries-old tradition of security hand engraving: the end of the engraver's line.



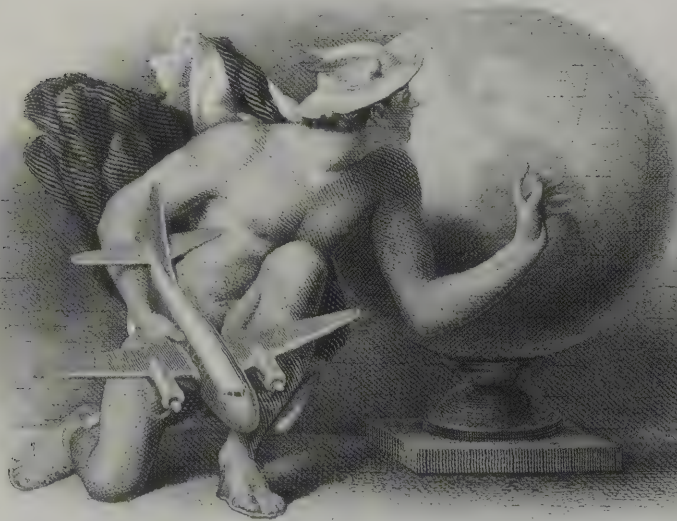
Engraver's afternoon tea at Waterlow & Sons ca. 1938. Left to right: Joseph Lawrence Keen, Edward Dickenson, Harry Carradine with teapot, unknown and George R. Fairweather.

ABBREVIATIONS

Art	artist
ABNCo	American Bank Note Co.
BABNCo	British American Bank Note Co.
BEP	Bureau of Engraving and Printing (U.S.)
BG	Bankovková Grafika
BNCo	Bank Note Company
BW	Bradbury Wilkinson
CBN	Canadian Bank Note
CPA	Canadian Postal Archives
CPMSJ	<i>Canadian Paper Money Society Journal</i>
d(enarius)	penny
DEABN	<i>Designers and Engravers...Austrian Bank Notes</i>
Des	designer
D&F	Delorme and Fraysse
DIA	<i>Dictionary of Irish Artists</i>
DLR	De La Rue; Thomas De La Rue
DR	David Rowse
Eng	engraver
EPJ	<i>Essay-Proof Journal</i>
F&L	Fraser & Lowe
FNMT	Fabrica Nacional de Moneda y Timbre
G&D	Giesecke & Devrient
GF	G. Ferreira
GWS	George W. Smith
H&K	Hewitt & Keyworth
IBNS	<i>International Bank Note Society Journal</i>
Ill	illustrator
Inv	inventor
k	korun, krona, kroner.
L-H	Lehman-Haupt
Lith	lithographer
LP	<i>Lietuvos Pinigai (Money in Lithuania)</i>
L&S	Lieber & Seipel.
NL	not listed
MdR	Michael de Rivaz
MM	M. Monestier
NBS	Bank Note Printing House, Prague (precursor to STC)
n.d.	no date
NPS	Němečková, Pekárek & Šůla
OrEng	ornamental engraver
P(S)	Pick; Bruce, Shafer & Cuhaj
PEng	picture engraver
PNL	Pick, not listed
Pr	printer
PtEng	portrait engraver
RdR	Rigo de Righi
RL	Robson Lowe
S	Scott, <i>Standard Postage Stamp Catalogue</i>
ScEng	script engraver
sch	schilling
sk	Slovenská koruna = Slovak Crown
SPPS	<i>The Slovene Partisan Means of Payment</i>
/-	shilling
STC	Státní Tiskárna Cenin (State Printing Works of Securities, the Czech Republic)
TDLR	Thomas De La Rue
VB	Van Buren
W&S	Waterlow & Sons



Silas R. Allen



Aviation No. 14 for a Trans International Airlines Corporation stock certificate was engraved by Silas R. Allen, Will Ford and Warrell Hauck; the original artwork is by Alonzo Foringer.

BIOGRAPHIES

AARTZ, J.J. *PEng & Lith.* b. La Haye, the Netherlands 18 August 1871, d. Amsterdam 1934. He studied at l'École des Beaux-Arts in La Haye. His work can be found in the museums in Amsterdam, La Haye and Rotterdam. Mr Aartz engraved *Labor and Welfare* on the 10-gulden bank note, P35 for the Netherlands (Bolten 238).

ACHRÉN, Reijo. *Eng.* With S. Rönnerberg and B. Ekholm, Achrén engraved the 1955 bank notes for Finland, P91-95, and 1963 notes, P98-106.

ADSHEAD, Mary. *Des.* She designed the 1951 2/6d and 5/- postage stamps for Great Britain (F&L 2).

AFEROV, S.I. *PtEng.* He engraved the portrait of *V.I. Lenin* on the 1947 issue of USSR bank notes, P225-232. The designer of this series was Ivan I. Doubasov (Senkevich 190).

AHNER, Volkmar. *Des & Eng.* He engraved in Leipzig, probably for Giesecke & Devrient. Mr Ahner redesigned the 100-markkaa bank note (back), PA42 for Finland. This *View of Helsinki* is by Christopher Eckersberg (Talvio 46, 47).

AHRENBURG, Jac. *Des.* b. 1847 d. 1914. This architect and novelist designed the following bank notes for Finland: *Tapio* (god of the forest), 25 markkaa, PS104; a woman surrounded by stars, 100 markkaa, PS105; and the *Arms of Finland*, 20 markkaa, PA47 (Talvio 48).

ALAM, M. *Eng.* He was in training at the Pakistan Security Printing facility in 1968.

ALLEN, James Baylis. *Eng.* b. Birmingham 18 April 1803, d. Camden Town 11 January 1876. He served his training under his elder brother, Josiah. In 1821 Allen attended J.V. Barber's school for drawing, and in 1824 he entered Findens' studio in London. Then Allen worked for Charles Heath and Robert Wallis. This prolific landscape and historical engraver was requested to engrave *Britannia*, as a test piece for the Bank of England (BH 1989, 10).

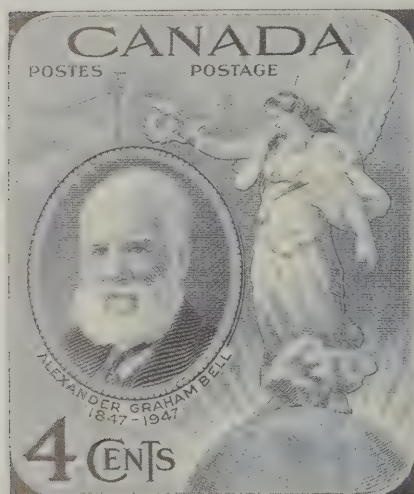
ALLEN, Silas Robert. *PtEng & PEng.* b. Ottawa, Canada 1888, d. 14 May 1958. His apprenticeship began for the Canadian BNCo on 1 May 1922 under [Charles] Copeland and [G.F.C.] Smillie at ABNCo, the parent company, where all CBNCo dies were engraved. Until Mr Allen's presence all Canadian postage stamps were engraved at ABNCo. More engraving was done in Canada beginning in the late 1940s and Silas R. Allen was the chief engraver, however the dies were hardened at ABNCo. Mr Allen is considered the founder of the Canadian school of engraving and is the first great Canadian security engraver in the 20th century.

His Canadian postage stamp work consists of about 80 engravings in addition to stamps for other countries for a total of perhaps 300. Mr Allen's first Canadian stamp was *The Traveling Mail*, CE1 and CE2; his first portrait was *Alexander Graham Bell*. About 1948 the CBNCo

was not totally pleased with the engraved Canadian postage stamps from ABNCo. It was at this time that all future Canadian postage stamps would be engraved in Canada and most of them by Silas R. Allen.

Silas R. Allen trained three engravers: John Hay, who joined ABNCo, Jim Boyd and Yves Baril. Mr Baril became the successor to his teacher. Mr Allen engraved the following postage stamps for Canada:

- 155 Ice Crowned Monarch of the Rockies, 12¢.
- 156 Quebec Bridge, 12¢.
- 269 Great Bear Lake, 10¢.
- 271 Combine, 20¢.



- 274 A. Graham Bell, 4¢.
- 275 Citizen of Canada, 4¢.

- 276 Elizabeth II, 4¢.
- 277 Parliament Building, 4¢.
- 294 Alberta Oil Wells, 50¢.
- 304 W.L. MacKenzie, 4¢.
- 311 Trains of 1851 & 1951, 4¢.
- 312 Steamships, 5¢.
- 313 Stagecoach & Plane, 7¢.
- 318 Sir John J.C. Abbott, 3¢.
- 337-42 Elizabeth II.
- 343 Gannet, 15¢.
- 349 Sir John S.D. Thompson, 4¢.
- 350 Sir Mackenzie Powell, 5¢.
- 355 Pioneer Settlers, 5¢.
- 356 Boy Scout Jamboree, 5¢.
- 359 Hockey, 5¢.
- 360 Caribou, 4¢.
- 361 Mountain Goat, 5¢.
- 362 Paper Industry, 20¢.
- 364 Fire Prevention, 5¢.
- 368 Skiing, 5¢.
- CE1 The Traveling Mail, 16¢.
- CE2 The Traveling Mail, 17¢.
- E11 Victory & Peace, 10¢.

ALI, Z. *ScEng*. He was in training at the Pakistan Security Printing facility in 1968.

ALVARADO, Martha E. Sasián. *PtEng & PEng*. b. Mexico 10 May 1955. Following her primary and secondary education Ms Sasián studied graphic arts at the Academy of San Carlos from 1974-1977. From 1978-1980 Ms Sasián specialized in engraving at the Banca d'Italia and then De La Rue Giori in Switzerland from 1980-1981. After two-and-half years at the Banco de Mexico, she engraved at the Casa de Moneda de Brasil. In 1988 she returned to Fabrica de Billetes at the Banco de Mexico. Ms Sasián has exhibited her work in Mexico and other countries; she has also lectured on engraving. Martha E. Sasián Alvarado is one of the few female security engravers in the world.

Bank Notes

Argentina

- P318 Constitutional Assembly,
5000 pesos (back).

Brazil

- P203, 206, 209 Rui Barbosa
(eng. with C. Slania), 10,000 & 10
cruzeiros/cruzados.
- P203 & 209 Conference of la Paz in la Haya,
10,000 & 10 cruzados (backs).
- P214 C. Portinari, face & back,
5000 cruzados.

Brazil (continued)

- P212 *Heitor Villalobos*, 500 cruzados.
 P214 & P217 *Portinari*, 5000 & 5 cruzados (backs).

Costa Rica

- P253 50 colones (back elements).

Dominican Republic

- P140 *C. Columbus*, 500 pesos.

Mexico

- P71, 77, 83 & 88 *Chapultepec Castle*, 5000 pesos (back).
 P94 10,000 pesos (face elements).
 P100 *Benito Juárez* (portions of), 20 pesos.
 P100 *Hemiciclo a Juárez*, 20 pesos (back).
 P102 100 pesos (back elements).

Postage Stamps**Brazil**

- 1819 *Ave Tesauro*, 85 cruzeiro.

Mexico

- 1854 *Estafania C. Nuñez*, 1.30 pesos.



- P103 *Juana Ines de la Cruz*, 200 pesos.
 P103 *San Jerónimo*, 200 pesos (back).
 P104 *Battle of Puebla*, 500 pesos.
Peru
 P131 *Petroleum*, 50 intis (back).
 P132 *Textile Industry*, 100 intis (back).
 P147 500,000 intis (face & back elements).
 P149 *Indian and Raimondi*, 5,000,000 intis (back).
 P149 5,000,000 intis (face elements).

Mexico (continued)

- 1855 *Moisés Saenz Garza*, 1.30 pesos.
 1858 *Lauro Aguirre Espinoza*, 1.30 pesos.

AMADEUS-DIER, Erhard. *Art & Des.* b. Vienna 1893, d. Klosterneuburg 1969. This graphic artist designed the 20-schilling bank note, P129 and the 100 schilling, P132 for Austria; Rupert Franke engraved both. Other notes from this series bear a similar style:

- P127 *Belvedere Castle*, 10 schilling (back).
 P129 *Josef Haydn*, 20 schilling.
 P129 *Cherub and Kettledrum*, 20 schilling (back).
 P130 *J. Prandtauer* (eng. R. Franke), 50 sch. (back).
 P130 *Woman and Cloister at Melk*.
 P132 *Woman profile* (eng. R. Franke), 100 schilling.
 P132 *Mermaid* (eng. R. Franke), 100 schilling (back).
 (The preceding data came from DEABN.)

ANDERSEN, Gunnar. *Art & Des.* As the artist, he collaborated with engravers at W&S, who produced a series of Danish bank notes. Joseph Keen, one of the engravers, referred to this as an "elevating experience" and said Mr Andersen, a highly intelligent man, "stretched one to one's utmost." During the preparation of the 100-, 500- and 1000-kroner bank notes in 1961, Mr Andersen was quoted as saying the "Danish public demands the best." Since the design style on the lower denominations, 10 kroner, P48 with *C.S. Kirchoff*, 20 kroner, P49

with *Pauline Tutein*, 50 kroner, P50 with *F. Ryberg* produced at BW is similar, this designer could also have been responsible for these. The following bank notes were printed by DLR:

Denmark

P51 *Jens Juel*, 100 kroner, P51.

P51 *Danish Red Order Ribbon Moth*, 100 kroner (back).

P52 *Female Portrait*, 500 kroner.

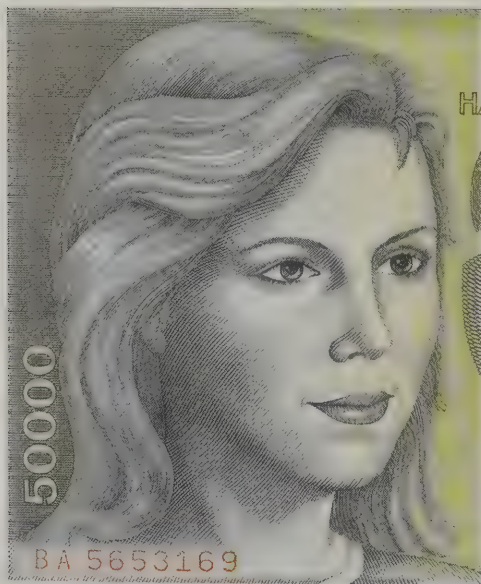
P52 *Lizard*, 500 kroner (back).

P53 *Thomasine Heiberg*, 1000 kroner.



Red Squirrel, 1000 kroner (back), P53, designed by G. Andersen.

ANDREWS, Gordon. *Des.* He designed Australia's first decimal bank notes, P37-48. An advisory team included Alistar Morrison, Doug Annand and Hal Missingham. The portrait of *Queen Elizabeth II*, on the \$1 note, is based on a photograph by Douglas Glass. The Aboriginal art on the back of the \$1 note is by David Malangi (Marringu) (1927-1999).



ANDRIČ, Dragiša. *Eng & Des.* This artist prepared the preliminary bank note drawings for Yugoslavia, P95 to P151 and designed or engraved the following:

P86 & 92 *Agriculture* (eng. by Andrič), 1000 dinara.

P93 *Buildings on Hill* (eng. by Andrič), 5000 dinara (back).

P96 *Young Girl* (drawing & eng. by Andrič), 50,000 dinara.

P97 *Young Girl* (drawing & eng. by Andrič),

P104, 117 & 120 *Little Boy* (drawing & eng. by Andrič) 50, 50,000 & 1,000,000 dinara.

P111, 115 & 122 *Ivo Andrič* (drawing & eng. by Andrič) 5000 & 10,000,000 dinara.

P127 & 128 *Nicholas Tesla* (drawing & eng. by Andrič), 10,000,000,000 dinara; 500,000 dinara.

P129 *Vuk Stefanović Karadžić* (drawing & eng. by Andrič), 10,000 dinara.

P130, 140 & 147 *Peter II Petrovića Njegoša* (drawing & eng. by Andrič), 50,000, 1000 & 10 dinara.



Martha E. Sasián Alvarado engraving Mexico P103.



C. Portinari engraved by Martha E. Sasián Alvarado, Brazil 5000 cruzados (back), P214.

ANDRIEU, Bertrand. *PEng.* b. 1761 d. 1822. He studied with Gatteaux and became famous for his medallic designs, especially one for the *Fall of the Bastille*. Andrieu engraved the following bank notes for France: *Woman in Chariot*, 200 francs, P47 and 1000 francs, P26, 31, 37 and 38, all designed by Normand.

ANTO-CARTE. He designed the following bank notes for Belgium:

P68b & 99 <i>Agriculture and Law</i> , 50 francs.	P100, 101 & 106 <i>Woman Holding Ship</i>
P68 & 99 <i>Industry and Intelligence</i> , 50 fr. (back).	<i>and Cornucopia</i> (eng. M. Poortman),
P100, 101 & 106 <i>Peasant Woman</i>	50 fr. back).
(eng. G. Minguet), 50 fr.	

APARASI, Domingo Martinez. *PtEng.* He engraved the portrait of *Count Cabarrus* on the 1000-peseta bank note, P45 for Spain. This portrait is based on painting by Goya (Kranister 1989, 240).

APPLEGATH, Augustus. *Art.* In 1818 he and his partner Edward Cowper were engaged by the Bank of England to make their bank notes more secure against counterfeiting. With little success, this association ended in 1821 (H&K 56-58).

ARCHER, Henry. *Eng.* He was engaged at the Currency Note Press, a division of the India Security Press at Naski, India; it was organized in 1924 to facilitate security printing in India. Drawings, trials and *essais* that Mr Archer prepared were sold in London in the early 1980s. "From these it seems that he was working in Nasik during the tenure of Lt.Col. Fitzmaurice as the Master of Press and had a lot to do with developing designs for a new set of bank notes when it was discovered that the Japanese had forged some in 1943. His signature appears on some presentation folders containing specimen notes of the same period" (S. Bhandare: e-mail, 23-8-01). This date suggests that Mr Archer was in India between 1940-45.

ARMANELLI, R. *PtEng & PEng.* He engraved the following bank notes:

Djibouti	French West Africa
P20 <i>Woman with Jug</i> (des. R. Poucheon),	P39 & 44 <i>Man with Fez</i> (des. S. Laurent),
1000 fr. (back).	50 fr.
P27 <i>Ships</i> (des. Lorain), 500 fr. (back).	Madagascar
France	P47 <i>Man with Fruit</i> (des. C. Serveau),
P134, 138 & 132 <i>Cardinal Richelieu</i> , 1000	500 fr.
& 10 fr.	Reunion (and other French possessions)
P156 <i>B. Pascal</i> , 500 fr.	P52 <i>Woman</i> , 1000 fr. (back).

ARMENTI, M. *PtEng & PEng.* For Italy he engraved the portrait of a *Woman* on the face of the 100,000-lire bank note, P108, and *Love Sacred and Love Profane* (art by Titian), on the 20,000 lire (back), P104.

ASHBY, Harry. *Des, Eng & Pr.* b. Wotton-under-Edge, England 1744, d. 1818. He was apprenticed as a clockmaker, which included engraving. Ashby was employed by a Mr Jeffries and later Mr Spilisbury, whose business Ashby inherited. His writing-engraving, what we call a script engraving, brought attention to Ashby.

“The Society for the Arts, Manufacturing, and Commerce,” formed in 1818 to consider the forgery of Bank of England notes called upon Mr Ashby for his expertise. His name appears often on bank notes “with coloured scrolls or designs on the back, or both, often for banks in the North of England” (H&K 79). Examples include the monograms for the St. Albans Bank and the 5 guineas, Manchester New Bank, 1791.

Harry Ashby engraved the Banking Company in Aberdeen £1, 1780, the £5 (back), 1797, designed by Tomkins, and the Bank of Scotland £5 (back), P44, designed by Butterworth and Dumfries. The credit of “Ashby and Ball” on a £5 note for the St. Austell Bank (Symes 97-98 & Douglas).

ASKWALL, Mikael. *Eng.* b. Sweden 1959, d. Stockholm, Sweden 1985.

ATTEMS, Maria Viktoria. *Des.* She “prepared 12 designs for the ‘Relief of Vienna’ [postage stamp] issue, B112-117, of which six were accepted” (*EPJ* No. 83, 133). Ms Attems designed the following postage stamps for Austria:

B112	St. Stephen’s Cathedral, 12 groschen.	B115	John III Sobieski, 40 gr.
B113	Marco d’Aviano, 24 gr.	B116	Karl V, 50 gr.
B114	Count E. R. von Starhemberg, 30 gr.	B117	Johann Andreas von Liebenberg, 64 gr.

AUSTIN, Robert. *Des.* He was Professor of Engraving at the Royal College of Art and president of both the Royal Society of Painters in Water-Colours and Royal Society of Painter-Etchers and Engravers. Mr Austin succeeded Stephen Gooden at the Bank of England Printing Works. He designed the 10-shilling bank note, P373 and £1, P374; the first British web press printed notes. A small quantity of the £1 notes “had a small ‘R’ on them standing for research machine” (Goodacre 10).

His version of *Britannia* replaced the Daniel Maclise design. Mr Austin inserted a tiny “A” in the Queen’s portrait on the £1 note, nevertheless, it was noticed by a supervisor and deleted. The £1 note was the first Bank of England note with the likeness of a reigning monarch (Kranister 1989, 192).

Alan Dow, who enjoyed his relationship with Mr Austin, remembers him “as an enigma to the staff at Bradbury Wilkinson. His designs, produced on flimsy pieces of paper, were more in the form of suggestions rather than specific directions and required a very sympathetic audience.”

AXMANN, Josef. *Des & Eng.* b. Brunn 1793, d. Salzburg 9 Sept. 1873. He designed the first Austrian newspaper stamp, N1 the *Mercury* (*EPJ* No. 83, 133). Axmann and Johann Nepomuk Passini engraved the ornaments on Austrian bank notes, PA70-A74 (Kranister 1985, 82).

AZAR, Z. *PEng.* He was in training at the Pakistan Security Printing facility in 1968.

BACON, Joshua. *Pr.* b. Boston, MA 25 April 1790, d. London 7 October 1863. Wherever or from whom, Bacon received a thorough education. During the War of 1812 he and 66 other men were called upon to guard the Navy Yard in Charlestown, NH. On 4 May 1817 Bacon married Sarah Ann Perkins, daughter of the New England inventor and engineering genius Jacob Perkins. After Bacon successfully administered the sales of over 200 of Perkins' fire engines from the company of Perkins & Bacon, established in 1819, Perkins, looking for new challenges, moved to London.

The Bank of England was faced with a serious counterfeiting problem and British envoy-extraordinary to the U.S. Sir Charles Bagot, who knew of Perkins' siderographic invention, which duplicated engraved images, suggested that Perkins attempt to win the contract to print notes for the Bank. In August 1819 Perkins and (Gideon) Fairman were set up at 29 Austin Friars. This firm did not receive the contract from the Bank of England, however it became established as a security printing and engraving company for private banks.

English engraver Charles Heath invested in the company now known as Perkins, Fairman & Heath. Joshua Bacon was called to London to take charge of the firm in November 1821: he never returned to the U.S.

The new partner, Charles Heath, went bankrupt in April 1821, which brought in George Heath, a brother with legal training. A new partnership was organized in 1822 and Fairman returned to America. The company then operated as Perkins & Heath.

Dropping the name of Heath, the firm continued as Perkins, Bacon in 1829. Henry Petch joined the firm in 1823 and became a partner in Perkins, Bacon & Petch in 1834. When Petch died in 1852, the company continued as Perkins, Bacon & Co.

In the 1830s and 1840s Perkins, Bacon, at 69 Fleet Street, was one of the largest producers of commercial labels. At the suggestion of J.E.D. Bethune, who had purchased some of the shares held by Charles Heath, Rowland Hill was introduced to Joshua Bacon. Their meeting on 25 July 1839 led to the production of the first British postage stamp in 1840; Charles Heath and his son Frederick engraved it. Perkins had lost all interest in the printing and engraving business and concentrated on his steam experiments, Jacob Perkins died in July 1849.

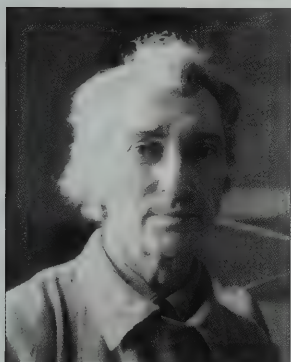
In 1844 Joshua Bacon made an extended trip to Scotland to visit 22 banks hoping to receive their bank note and check business. He also made overtures to the French government, however without success.

When Joshua Bacon died in 1863, his son, Jacob Perkins Bacon, who had joined the firm in 1840 as manager of the postal department, became managing partner. Perkins, Bacon & Co. Ltd operated from 1887 to 1906. The firm went into voluntary liquidation in 1935 (DR).

BADGE, Thomas. *Eng.* d. ca. 1841. He attended the Dublin Society's School in 1797. Badge received numerous awards during and after his school years. He engraved bank notes for the Tuam Bank (*DIA*).

BAGGE, Jacob. *Des.* With Torsten Schonberg he designed some high value postage stamps for Sweden from 1920-1933 (RL 1943, 68).

BAIN, _____. Eng. The 1895 Simoor (India) Postage and Inland Revenue stamps were engraved by this artist (F&L 61).



BAIARDI, Mario. *PEng & PtEng.* b. Valinza, Italy 19 August 1909. He attended the Free School of Nice and the Free Academy of Arts. Mr Baiardi studied sculpting and engraving, the latter under Grimaldi. After living in Turin from 1927-1929. In 1928 he gained recognition when he exhibited his work in an Exhibition of Sacred Art.

Mr Baiardi moved to Rome where he remained until 1948. During his time in Rome he produced sculptures, medals and engravings. A bust of Beethoven by Bairdi is the property of the German Embassy.

In 1948 Mr Baiardi moved to Argentina at the government's request where he worked with Cerichelli and P. Nicastro. During his four years at the Casa da Moeda he was extremely busy engraving coins, medals and postage stamps. In 1952 the Bank of Italy offered Mr Baiardi the position of Chief Engraver and he accepted. In his homeland he probably engraved more medals, coins, postage stamps and bank notes. He exhibited his work in international exhibitions.

Bank Notes

Brazil

PNL *Dom de Caxias*, 1000 escudos *essai* (des. R. Garrasi).

Colombia

P406 *Córdoba*, 5 pesos.

P407 *A. Nariño*, 10 pesos.

Germany-Federal Republic

P32 *E. Tucher* (art. A. Dürer), 20 marks.

Israel

P35 *Chaim Nahman Bialik*, 10 lirot.

P36 *Chaim Weizmann*, 50 lirot.

Italy

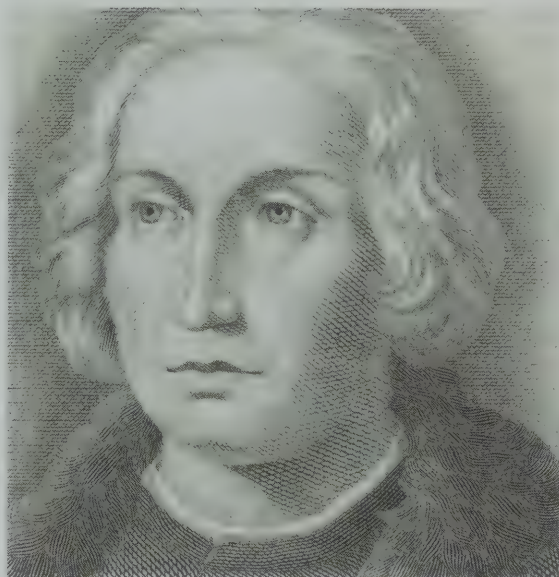
P98 *C. Columbus*, 5000 lire (des. F.M. Bessi).

P99 *Leonardo da Vinci*, 50,000 lire.

P101 *G. Verdi*, 1000 lire.

Mexico

P63 *M. Hidalgo*, 10 pesos.



Postage Stamp

Portugal

801 *Manuel da Nobrega*, 2\$30.

BALLARINI, E. Eng. He engraved the following bank notes for Italy: 50 lire, P47 and the 1000 lire (des. Barbetti), P41.

BALZER, _____. Des & Eng. He was employed by Orell Füssli and with the exception of the one note that he might have designed (P9), he engraved the following bank notes for Switzerland: *William Tell Monument in Altdorf*, 5 franc, P11; *Vreneli* (Woman's Head by Fritz Landry), 20 franken, P12, 27 and 33; *Winkelried* (des. by Ernst Stückelberg), 40 franken, P13; and *William Tell* (eng. by E. Krause after R. Kissling monument), 100 franken, P9.



BANKS, Alan. *PtEng & PEng*. b. London, England 29 March 1944. This gifted artist had no formal art training before he began his engraving apprenticeship at W.W. Sprague & Co. in London, a subsidiary of Perkins Bacon. In 1968 Mr Banks followed his teacher, Terry Chipper, to DLR where he received further training under Edward Dawson. In the 1970s DLR set up a training division and Mr Banks instructed young engravers, including Armandina Lozano, who resides in the U.S. She is one of the few female portrait engravers in the world.

In 1987 Mr Banks left DLR to engrave for the Canadian BNCo, although he remained in the United Kingdom and worked as a self-employed engraver. Most of his work consisted of stock engravings for share and bond certificates and some bank notes. In 1996 Mr Banks returned to DLR and remained until 2000.

BARBETTI, R. *Des.* He designed the following bank notes for Italy: the 50 lire, P47, the 500 lire, P70 and the 1000 lire, P52.

BARD, Harold J. *PtEng & PEng*. d. 1973. Mr Bard began his training at W&S under George Fairweather. Of the three, Bard, Dawson and Dickerson, who learned under George Fairweather, Bard was the first to leave W&S. Mr Bard engraved at BW from about 1939-1950. He returned to W&S as a portrait engraver ca. 1955 and became a free-lance engraver when W&S was taken over by DLR in 1961. The portrait of *Shakespeare*, the "Bard," on a Giori test note has this engraver's name on the sleeve.

Mr Bard is responsible for most if not all post World War II bank note portraits of George VI engraved at BW. He also engraved the portrait of King George VI on Cayman Island postage stamps, A13-16. (F&L 106). The portraits of *Muhammad Zahir* on bank notes of Afghanistan P28-36, and for Iran the *Shah Pahlavi*, 20 rials, P100 were probably engraved by Mr Bard.



Indonesia, P60.



Iran, P98

Bank Notes

Denmark

P43 & 44 *Hans C. Andersen*, 10 kroner.

Fiji

P51-55 *Elizabeth II*, 50¢, \$1-\$20.

Indonesia

P60 *Man and Coconuts*, 500 rupiah.

Iran

P97 & 98 *Shah Pahlavi*, 50 & 100 rials.

Jersey

P7 & 8 *Elizabeth II*, 10 sh. & £1.

Malaya & British Borneo

P2 & 9 *Elizabeth II*, \$5 & \$10.

Netherlands

P80 *William of Orange*, (by A.T. Key),
1000 gulden.

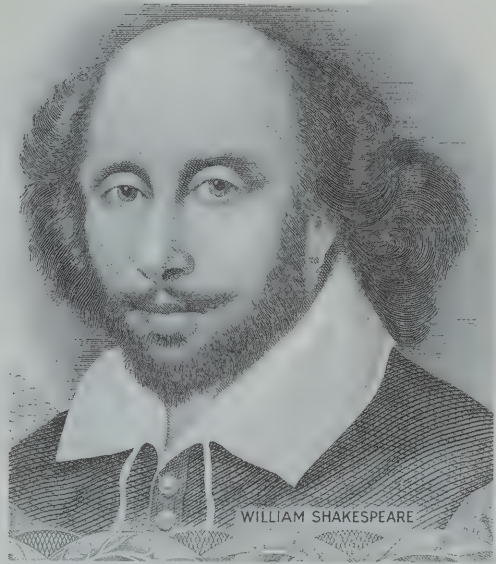
Switzerland

P176 *Girl*, 50 fr.

P176 *Apple Harvesting*, 50 fr. (back).

P178 *Woman with Mirror*, 500 fr. (des.
P. Gauchat).

P178 *Fountain of Youth*, 500 fr. (back,
des. P. Gauchat).



The Bard by Bard



BARIL, Yves. *Art, PtEng & PEng.* b. Montreal 20 May 1932. From the ages of 10 to 13 he attended watercolor classes at the Montreal Library. Mr Baril spent two years in oil painting classes under Albert Delorimier at l'École des Beaux-Arts in Montreal. Following his high school years at École Supérieure Saint-Stanislas Mr Baril graduated from the School of Graphic Art in Montreal where he studied under Albert Dumouchel and Arthur Gladu. He also devoted two years to figure drawing with Gerald Trottier.

Mr Baril began his apprenticeship under Silas R. Allen at the Canadian Bank Note

Company in January 1953. Although eight to ten years of apprenticeship is typical, Mr Baril engraved his first stamp in 1955. The Canadian Postal Authority was not entirely satisfied with an engraving by Silas R. Allen, Mr Baril's teacher. The young Baril challenged himself by attempting to engrave Lawrence Hyde's design that would commemorate the creation of the province of Alberta and Saskatchewan, the same one Mr Allen had done. The design by the two-year apprentice was submitted and accepted. This created tension between master and student. In 1957 Silas R. Allen was involved in a tragic automobile accident, and Mr Baril was on his own with no guidance.

He furthered his studies under William Ford, Warrell Hauck and Leo Kauffmann at ABNCo and Alan Dow and Ron Beckers at BW in London. In September 1963 Mr Baril became the foreman of the Picture Engraving Department at CBNC. He has engraved bank notes, stock

certificates, bonds, traveler's checks, passports and over 200 postage stamps. It was Mr Baril who reengraved the hair of Queen Elizabeth II to delete the devil's head on the 1954 notes for Canada. George Gundersen engraved the original portrait.

On the Canadian stamp, A176 there is a dark line that could be interpreted as a printing error: it is not. The supervisor of the department, a former letter engraver, thought he saw a weak spot on the die, so he went over the etched area with a graver. The result is a dark line that was not part of Mr Baril's work.

He has exhibited his other artwork, which includes painting, sculpture in wood and stone, gem engraving, and scrimshaw. In 1996, two months shy of 44 years of engraving, Mr Baril retired from CBCN.

Bank Notes

Bahamas

P50 *Christopher Columbus*, \$1.

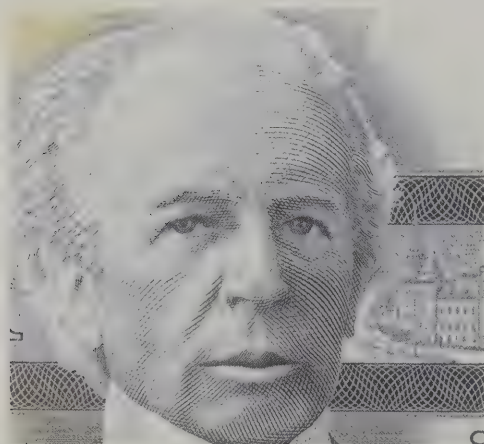
Canada

Elizabeth II, modified hair on 1954 issue.

P88 *Sir John A. MacDonald*, \$10.

P89 & 93 *Elizabeth II*, \$20.

P90 *W.L. MacKenzie King*, \$50.



P90 *Mounted Police*, \$50 (back).

P95 *Sir Wilfred Laurier*, \$5.

P95-100 *Canada Arms*, \$5-\$1000.

P97 *Parliament Library*, \$20.

P98 *Parliament Building*, \$50.

P98 *Snowy Owl*, \$50 (back).

P99 *Sir R. Borden*, \$100.

P100 *Birds* (Pine Grosbeak), \$1000 (back).

P100 *Loon*, \$20 (back).

Cape Verde

P54 *Musical Instrument*, 100 escudos.

P55 *Shark*, 500 escudos.

P56 *Bananas*, 1000 escudos.

Costa Rica

P248 *Supreme Court*, 100 colones (back).

Dominican Republic

P136 *Casa de la Moneda*, 100 peso.

P140 *Columbus, Christopher*, 500 peso.

Estonia

P74 *Waves and Cliffs on North Coast*, 100 krooni.

Ghana

P18 *Planters*, 2 cedis.

Guatemala

P60 *Gen. J.R. Barrios*, 5 quetzales.

P72 & 86 *Tikal Temple*, ½ quetzal (back).

P74 & 88 *Classroom Scene*, 5 quetzales (back).

P87 *Banco de Guatemala*, 1 qzl. (back).

Lesotho

P1 *Building and Flag*, 2 maloti (back).

P2 *Weavers*, 5 maloti (back).

P3 *Basotho Horseman*, 10 maloti (back).

P3A *Herdsmen and Cattle*, 20 maloti (back).

Mexico

PNL (5 peso [back] *essai* by ABNCo 1960s.)

Nicaragua

P171 *F.H. de Cordoba & plant*, ½ cordoba.

P174 *Dirianguen*, 5 cordobas.

P176 *Sandino*, 20 cordobas.

P176 *E. Mongalo*, 20 cordobas (back).

P177 *Dr. P.J. Chamorro*, 50 cordobas.

Slovakia

P21 *Church of Drazovce and Slavonic letters*, 50 korun (back), P21.

Ukraine

P107A *Building*, 50 hryvni (back).

P107B *Opera House in Lviv*, 100 hryvni (back).

P103 *Ruins of Kherson*, 1 hryvni.

P103 *Prince Vladimir*, 1 hryvni (back).

P104 *St. Sophia Cathedral*, 2 hryvni.

P104 *Yaroslav "The Wise"*, 2 hryvni (back).

Yves Baril Based
Two of His
Engravings for
Ukraine on This
Art Work.



Prince Vladimir



*Yaroslav
"The Wise"*



Engravings by
Yves Baril

*Christopher
Columbus,
Bahamas \$1,
P50.*



Drazovce Church, Hands and the letters of the Slavic alphabet, Slovakia 50k, P21.

Engravings
by Yves
Baril



Leonardo da Vinci, Mr Baril's Granddaughter Myriam & Dennis Chavez, Scott 2186.



Indian for a Cree Oil Co. stock certificate, & Snowy Owl, Canada \$50, P98.



Mounted Police in Dome Formation, Canada \$50 (back), P90.

Postage Stamps

Canada

- | | | | |
|-----|---|------|-------------------------------------|
| 355 | Pioneer Settlers, 5¢. | 431 | Charlottetown Centenary, 8¢. |
| 366 | Swimmer, 5¢. | 432 | Quebec Conference, 5¢. |
| 367 | Hunter and Dog, 5¢. | 433 | Elizabeth II, 5¢. |
| 370 | David Thompson, 5¢. | 434 | Family and Star, 3¢. |
| 371 | Parliament Building, 5¢. | 435 | Family and Star, 5¢. |
| 372 | Post Horn and Globe, 15¢. | 437 | International Cooperation Year, 5¢. |
| 373 | Miner and Drill, 5¢. | 438 | Sir Wilfred Grenfell, 5¢. |
| 374 | Elizabeth II, and Philip, 5¢. | 439 | Canada's Maple Leaf Flag, 5¢. |
| 377 | Miner Panning Gold, 5¢. | 441 | Peace Tower, 5¢. |
| 378 | La Verendrye, 5¢. | 442 | Parliament and Ottawa River, 5¢. |
| 379 | Champlain, 5¢. | 443 | Gifts of Wise Men, 3¢. |
| 380 | Nurse, 5¢. | 444 | Gifts of Wise Men, 5¢. |
| 382 | Speaker's Chair and Mace, 5¢. | 445 | Alouette II, 5¢. |
| 383 | Silver Dart & Delta Wing Planes,
5¢. | 446 | La Salle, 5¢. |
| 384 | Globe and Dove, 5¢. | 447 | Traffic Signs, 5¢. |
| 386 | Elizabeth II, 5¢. | 448 | London Conference, 5¢. |
| 387 | St. Lawrence Seaway Opening, 5¢. | 449 | Atomic Reactor, 5¢. |
| 390 | Dollard des Ormeaux, 5¢. | 450 | Parliamentary Library, 5¢. |
| 391 | Development of Canada's Northland,
5¢. | 451 | Praying Hands by Dürer, 3¢. |
| 392 | Emily Pauline Johnson, 5¢. | 452 | Praying Hands by Dürer, 5¢. |
| 393 | Arthur Meighen, 5¢. | 453 | Canadian Centennial, 5¢. |
| 394 | Colombo Plan, 5¢. | 454 | Canadian Lights and Dog Team, 1¢. |
| 395 | Resources for Tomorrow, 5¢. | 455 | Totem Pole, 2¢. |
| 396 | Young Adults, 5¢. | 456 | Combine and Oil Rig, 3¢. |
| 397 | Scottish Settle and Lord Selkirk, 5¢. | 457 | Ship in Lock, 4¢. |
| 398 | Jean Talon and Couple, 5¢. | 458 | Lobster Traps and Boat, 5¢. |
| 399 | Victoria Centenary, 5¢. | 459 | Transportation Means, 6¢. |
| 400 | Arms of Provinces, 5¢. | 456B | Oil Field near Edmonton, \$1. |
| 401 | Elizabeth II, 1¢. | 471 | Elizabeth II, 5¢. |
| 402 | Elizabeth II, 2¢. | 473 | Globe and Flash, 5¢. |
| 403 | Elizabeth II, 3¢. | 474 | Georges A. Vanier, 5¢. |
| 404 | Elizabeth II, 4¢. | 475 | Toronto 1867/1967, 5¢. |
| 405 | Elizabeth II, 5¢. | 476 | Christmas Noel, 3¢. |
| 410 | Sir Casimir S. Gzowski, 5¢. | 477 | Christmas Noel, 5¢. |
| 411 | Postrider, \$1. | 485 | Henri Bourassa, 5¢. |
| 412 | Sir Martin Frobisher, 5¢. | 486 | Canadian Memorial in France, 15¢. |
| 413 | Postrider, 5¢. | 491 | Vincent Massey, 6¢. |
| 414 | Jett at Ottawa Airport, 7¢. | 501 | Sir Isaac Brock, 6¢. |
| 415 | Canada Geese, 15¢. | 516 | Mackenzie Rock, 6¢. |
| 416 | World Peace, 5¢. | 586 | Sir John A. Macdonald, 1¢. |
| 417 | White Trillium and Arms, 5¢. | 587 | Wilfrid Laurier, 2¢. |
| 419 | White Garden Lily, 5¢. | 588 | Sir Robert L. Borden, 3¢. |
| 420 | Mayflower, 5¢. | 589 | William L. Mackenzie King, 4¢. |
| 421 | Purple Violet, 5¢. | 590 | Richard B. Bennett, 5¢. |
| 423 | Dogwood, 5¢. | 591 | Lester B. Pearson, 6¢. |
| 425 | Prairie Crocus, 5¢. | 592 | Louis St. Laurent, 7¢. |
| 427 | Pitcher Plant, 5¢. | 593 | Wm D. Lawrence, 8¢. |
| 430 | Jett at Ottawa Airport, 8¢ on 7¢. | 671 | Beaver, 8¢. |
| | | 672 | Neptune, 8¢. |
| | | 673 | Quadra, 8¢. |

Canada (continued)

- 700 Northcote, 10¢.
- 701 Passport, 10¢.
- 702 Chicora, 10¢.
- 703 Athabasca, 10¢.
- 705 Bottle Gentian, 1¢.
- 707 Western Columbine, 2¢.
- 708 Canada Lily, 3¢.
- 709 Hepatica, 4¢.
- 710 Shooting Star, 5¢.
- 711 Franklin's Lady Slipper, 10¢.
- 712 Jewelweed, 12¢.
- 714 Parliament, 12¢.
- 715 Parliament, 14¢.
- 726a Fundy National Park, \$1.
- 727 Kluane National Park, \$2.
- 744 Pinky, 12¢.
- 745 Tern Schooner, 12¢.
- 746 5-master Schooner, 12¢.
- 747 Mackinaw Boat, 12¢.
- 776 Chief Justice Robinson 1842, 14¢.
- 777 St. Roch 1928, 14¢.
- 778 Northern Light 1928, 14¢.
- 779 Labrador 1954, 14¢.
- 787 Canada Violet, 15¢.
- 797 Parliament, 1¢.
- 800 Parliament, 5¢.
- 790 Parliament, 17¢.
- 907 Maple Leaf, (30¢).
- 923 Maple Leaf, 30¢.
- 924 Maple Leaf, 32¢.
- 931 Street Scene, 60¢.
- 936 Moraine Lake, Banff Park, \$2.
- 937 Point Pelee National Park, \$5.
- 940A Maple Leaf, 5¢.

Stock Certificates

- Four Figures, Air Canada.
- Hydrofoil for Bell Telephone.
- Cree Indian profile, Cree Oil Co.
- Miner, unknown certificate.
- Miners, unknown certificate.
- Molson Companies Ltd.
- Pipe Line Worker, Interprovincial Pipe Line Co. certificate.
- Seagram Symbol for certificate.
- Simpsons-Sears Ltd.
- Toronto-Dominion Bank Building and Oil Worker.

- 941A Maple Leaf, 8¢.
- 942 Maple Leaf, 10¢.
- 945 Maple Leaf, 30¢.
- 946 Maple Leaf, 32¢.
- 925 Parliament Library, 34¢.
- 1279 Trilobite, 39¢.
- 1280 Sea Scorpion, 39¢.
- 1281 Fossil algae, 39¢.
- 1282 Soft invertebrate, 39¢.

Denmark

- A74 Whooper Swans.

Finland

- A108a Whooper Swans, 20 & 30 mrk.

Iceland

- A60a Whooper Swans, 150 & 175 kr.

Norway

- A81a Whooper Swans, 35 & 65öre.

Sweden

- A113a Whooper Swans, 25 & 40öre.

United Nations

- A34 Flushing Meadows, 4¢ & 8¢.
- A36 Trusteeship Council, 4¢ & 8¢.
- A53 Hands, UN and Globe, 5¢.

United States

- 2185 Thomas Jefferson, 29¢.
- 2186 Dennis Chavez, 35¢.
- 2592 Washington & Jackson, \$5.
- 2756 Steeplechase, 29¢.
- 2757 Thoroughbred Racing, 29¢.
- 2758 Harness Racing, 29¢.
- 2759 Polo, 29¢.
- 2816 Dr. Allison Davis, 29¢.
- Christopher Columbus, World
- Columbian Stamp Expo '92 souvenir card.

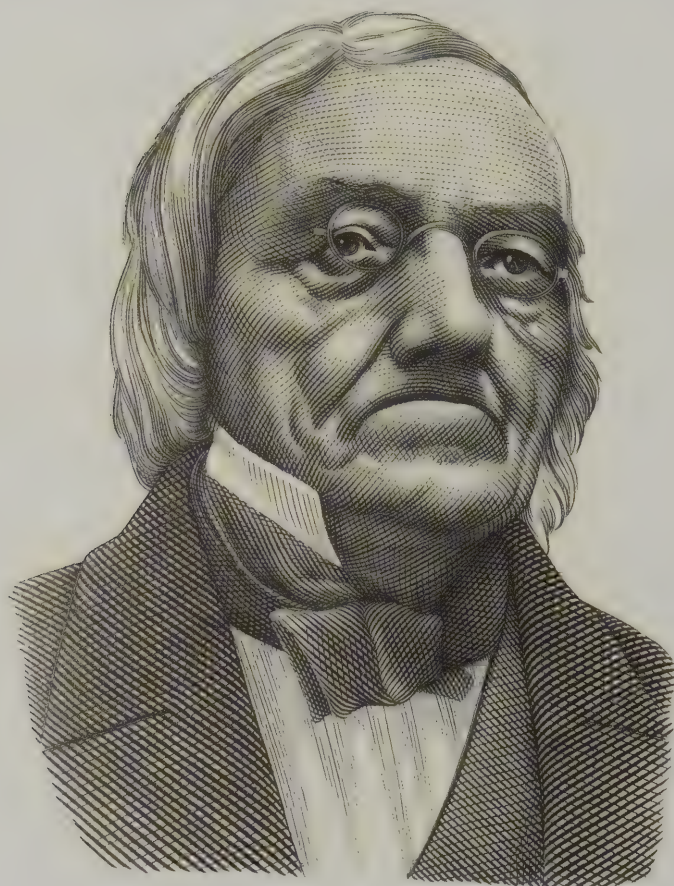
Miscellaneous

- Passports for: Romania, the Republic of Yemen and Uruguay.
- Scotsman Portrait on Canadian Tire Bonus Coupons.

BARLANGUE, Gabriel A. *PtEng.* b. 24 Feb. 1874, d. 7 April 1956. In 1937 he engraved a portrait of the aviator *Jean Mermoz* for a 3-franc postage stamp for France (RL 1943, 55).



**K.E. von Baer, Estonia
P70 by Y. Beaujard.**



BARRÉ, Desiré Albert. *PtEng.* b. 1818 d. 1878. He succeeded his father, J.J. Barré, as chief engraver at the French Mint. From 1863 to 1870 the younger Barré also engraved dies for French postage stamps with the head of Napoléon III. The first stamp issues for Persia and the 1-80 lepta for Greece were engraved by D.A. Barré (RL 1943, 19).

BARRÉ, Jean Jacques. *PEng.* b. Paris 3 September 1793, d. 10 June 1855. He studied with Thiolier. Between 1849 and 1855 he engraved the dies for French postage stamps with the exception of Journal and Postage Due stamps. Barré was also the chief engraver at the Paris Mint (RL 1943, 19, 44). For France he designed and engraved the 1000-franc bank note, P41. Barré also designed and engraved the face of the 1000 franc, P54, both with female allegorical figures. With Duval and Chazal, Barré designed the 1000 franc, P67 with *Mercury* and allegorical figures, and with Robert and Maurand he engraved it.

BARTOLOZZI, Francesco. *Art & Eng.* The name of this fashionable engraver of the late 18th century appears as the artist below a female allegorical figure on a 5-guinea bank note from the Bridgewater and Somerset Bank dated 1801 (H&K 78).

BAU, Lian-Yu. *PtEng & PEng.* b. 1919. He was employed by the Dah Tung Book Company (Ta Tung Printing) and became chief of engraving at the age of 20. Mr Bau engraved bank notes and over 100 postage stamps for China and Taiwan.

BAUDIER, ____. *PEng.* He engraved the *Woman and Baby* on the back of the Madagascar 5000-franc bank note, P49 & 55, designed by C. Serveau.

BAUDRY, Paul. *Des.* b. 1828 d. 1866. This security designer studied with Drölling and received the second grand Prix de Rome in 1850. Baudry was commissioned to decorate the entrance of the Paris Opera and the Fould and Galliera Hotels.

BAUER, Carl Franz. *Des.* He designed the Austrian horse postage stamps, B179-183 and B207 (*EPJ* No. 83, p. 133).

BAUER, Terry. *LtEng.* He was employed at DLR in the 1930s.

BAUMBERGER, Otto. *Des.* This stamp designer from Unterengstringen is credited with designing the Swiss 10-centimes post card, Scott A55 (*EPJ* No. 18, 99).

BAWTREE, William. He succeeded J.H. Harper and engraved some bank notes for the Bank of England after 1821. His ability to imitate a five-color bank note by Applegarth and Cowper convinced the Bank of England not to adopt it (H&K 58).

BAYER, Leopold. *OrEng.* With Leopold Schmidt he created the ornamentation on the 10- and 100-gulden bank notes, PA85 and 86 for Austria (Kranister 1985, 94).

BEAUJARD, Yves. *PEng.* b. 27 Nov. 1939 France. In 1966 he came to the U.S. to engrave for United States BNCorp; seven years later Mr Beaujard returned to France and continued to engrave for United States BNCorp. During his time in the U.S. he engraved presidential portraits for a set of plates issued by the Franklin Mint and the following bank notes:

El Salvador

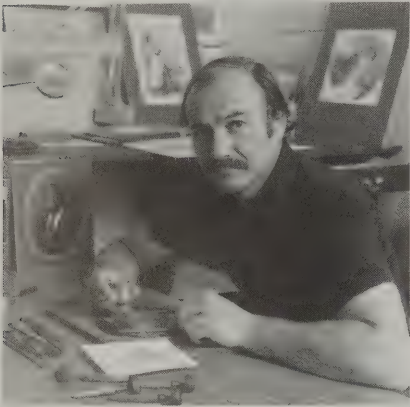
- P111 *Delgado Addressing Crowd*, 5 colones.
- P113 *Reservoir*, 25 col.
- P114 *Independence Monument* 100 col.

Estonia

- P70 *K.E. von Baer*, 2 krooni.

Venezuela

- P72 *Andreas Bello* (retouched by Michael Nelgrove), 50 bolivares.



BECKERS, Ron. *PtEng.* He was first employed at BW then moved to British American Banknote. Mr Beckers engraved the following bank notes for Slovakia: *Prince Pribina*, 20 korun, P20 and *Saints Cyril & Methodius*, 50 korun, P21. Martin Mörck did the preliminary drawing for these two notes.

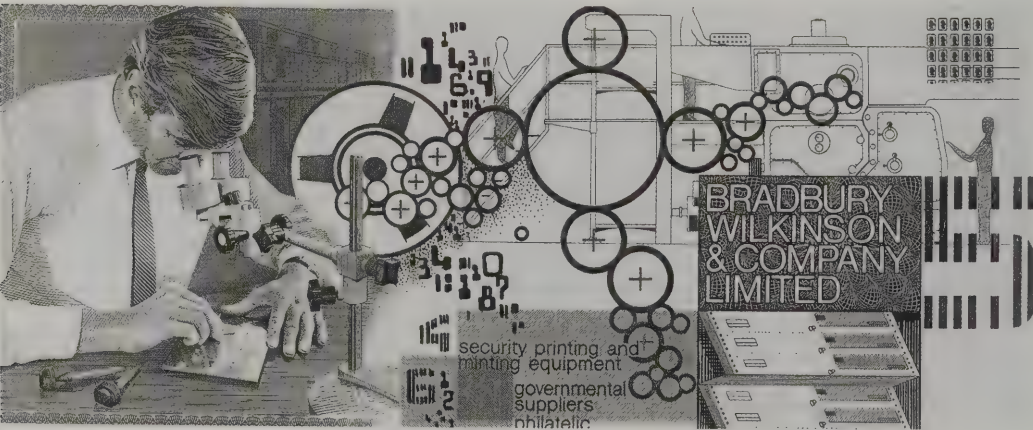
Ron Beckers engraved the portrait of; Daniel T.A. Moi for Kenya, P19-23; the photographic portrait is visible on the desk. On the 1986 Kenya 200 shillings, P23A, a rose was added to the right corner and the portrait was revised by Alan Dow. A different rose appeared on the 50 shilling, P26 but Mr Dow's rose reappeared as part of the portrait on the 200 schilling, P29.



Saints Cyril & Methodius



Prince Pribina



The BW 1972 calendar included a portrait of *Alan Dow* engraved by Ron Beckers.



The French Empire, France 5000 francs, P103, engraved by C. Beltrand.



French West Africa 5000 francs, P43, engraved by G. Beltrand.

BEDNÁR, Štefan. *Art & Des.* b. Myjava 5 May 1909, d. Bratislava, Czechoslovakia 15 January 1976. His art studies commenced in 1924 under V.H. Brunner at the High School of Applied Arts in Prague. In 1925 Mr Bednár began drawing cartoons for newspapers and magazines. He went to Paris in 1934 and the following year participated in exhibitions at the Salone des Tuilleries and the Gallerie Carmine. In 1936 he returned to Prague and exhibited his work at the Galerie Elán.

During World War II Mr Bednár was imprisoned in a Nazi concentration camp. After the war he was decorated with a Slovak National Uprising Order. From 1936 he lived in Bratislava and contributed to numerous exhibitions. Mr Bednár designed the following bank notes:

Czechoslovakia

- P66 *Gen. Štefánik*, 50 korun.
 50k. *essai* in pencil and pen (NPS 33).
 500k. *essai* in ink dated 15 May 1951
 (NPS 27).

Slovakia

- P10 *Prince Pribina*, 100k.
 P13 *King Svatopluk & Sons*
 (eng. J. Schmidt), 1000k.

BEHMER, M. *Art & Des.* He designed the 10-mark bank note, P67 for Germany.

BELAN, Ctibor. *Art & Des.* b. 29 September 1920. He designed three 500-korun bank note *essais* in pen and ink for Czechoslovakia (NPS 31).

BELLEW, G.R. *Des.* This former Registrar of the Royal College of Arms designed the British 10/- postage stamp with the portrait of George VI (RL 1943, 43).

BELTRAND, Camille. *PtEng & PEng.* b. 1872. He is the son of engraver Tony Beltrand, who studied with Cabasson and Pannemaker. Beltrand created French bank note *essais* for 500 francs, 1923 and 1943 seen in D&F (51 & 52). In addition he engraved the following bank notes:

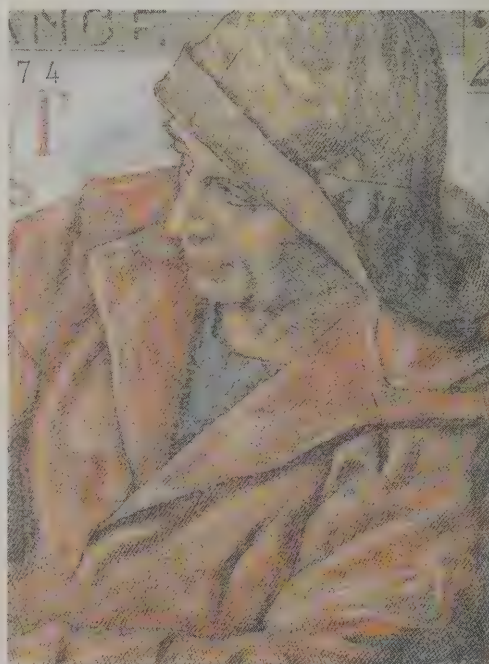
France

- P93 *Jacques Coeur*, 50 francs (des. Jonas).
 P96 *Commerce and Industry*, 1000 fr.
 (des. Cheffer).
 P99 *Miner*, 10 fr. (face).
 P100 *Fisherman*, 20 fr. (des. Jonas).
 P103 *French Empire*, 5000 fr. (des. Serveau).
 P128 *Young Man*, 100 fr. (des. Pougeon).
 P131 *Sea and Countryside*, 5000 fr.
 (des. Laurent).
 P132 *Spirit of France*, 10,000 fr.
 (des. Laurent).

(The preceding data was found in D&F.)

Morocco

- P45 *Kasbah Fortress*, 100 fr.
 (des. S. Laurent).



BELTRAND, G. *PEng.* This Frenchman engraved the following bank notes:

Algeria

- P86 *French Colonial Family*, 1000 francs
 (des. L. Carré).

Djibouti

- P29 *Djibouti Harbor*, 5000 fr.

French Indo-China

- P109 *Bao Dai*, 200 piastres.
 P109 *Elephant & Water Buffalo* (eng. with
 J. Piel, des. P. Jouve), 200 piastres.

French West Africa

- P41 *Colonial Soldiers* (des. S. Laurent),
 500 fr.
 P42 *Woman with Water Jugs* (des.
 S. Laurent), 1000 fr.
 P43 *France between two native women*,
 5000 fr. (back, eng. with Piel, des.
 S. Laurent).

MadagascarP48 & 54 *Man & Woman* (des. W. Fel), 1000 fr.P52 *Native Woman* (des. Lorain), 100 fr.**Tunisia**P24 *Mosaic, Boat & People* (des. R. Pougheon), 100 fr. (back).

Women, 500 fr. (des. C. Serveau), Reunion P46, 51 & 54 and other French Possessions.

BELWE, G. *Art & Des.* For Germany he designed the 100-reichsmark bank note, P178 with the image of an *English Lady* by Holbein.

BENDA, Jaroslav. *Art & Des.* b. Prague 27 April 1882, d. Prague 12 Jan. 1970. From 1901-1904 he studied at the High School of Applied Arts in Prague under A. Hofbauer followed by a year at the Academy of Graphic Arts in Prague. In 1920 Mr Benda became a professor at the High School of Applied Arts, and for a while was rector.

He has created mosaics, glass-etched windows, posters and postage stamps. Mr Benda participated in numerous exhibitions and received awards from the Czechoslovak Academy of Science and Art, the Grand Prix from International Exhibition in Paris for book illustrations, and was named a National Artist in 1962. He designed a 5-korun bank note, P15 with a portrait of J.A. Komenský for Czechoslovakia.

BENEDETTI, Thomas. *Eng.* b. London 1797 d. Vienna 1863. With F.X. Stöber and Norbert Pföhl he engraved the images on Austrian bank notes PA70-PA74 (Kranister 1985, 82).

BERNARD, L. *Art & Des.* He designed the 50-mark bank note, P64 for Germany known as the "Mourning Note."

BERRY, J. *PtEng*. For the centenary of the first New Zealand postage stamps, Mr Berry engraved a beautiful likeness of *Queen Elizabeth II*, and designed the 1947 Peace issue for New Zealand. Mr Berry made 10 drawings for the 1949 Cook Islands postage stamp issue, ½d to 3/-, A23-24 (F&L 86 & 92).

BESSI, F. Masino. *Des & Eng*. He designed or engraved the following bank notes:

Belgium

- P137 *A. Vesalius*, 5000 francs.
P137 *Hippocrates*, 5000 fr. (back).

Israel

- P35 *Chaim Nachman Bialik*, 10 lirot.
P36 *Chaim Weizmann*, 50 lirot

Italy

- P97 *Michaelangelo*, 10,000 lire.

Italy (continued)

- P97 *Piazza del Campidoglio* (back),
10,000 lire.
P98 *C. Columbus*, 5000 lire.
P100 *A. Manzoni*, 100,000 lire.
P100 *Mountains* (back) 100,000 lire.



Michaelangelo, 10,000 lire, P97, designed by F.M. Bessi.

BÉTEMPS, Georges. *PtEng, PEng & Des*. b. Paris 19 February 1921, d. Vigneux sur Seine 18 April 1992. This prolific artist is credited with over 1500 postage stamps; his first stamp was engraved in 1946. Mr Bétemps, who received numerous awards for his stamp designs, was engraver for the Bank of France and collaborated with Picasso as an illustrator. He designed or engraved postage stamps for Great Britain, France, African and South American countries including the following:

France

- A42 *Fachi Woman*.
584 *Place de la Concorde*, 10 francs.
813 *Jean Jacques Rousseau*, 15 fr.
1867 *Perrault's Folk Tales by G. Dore*,
4 fr.
B389 *Paul Dukas*, 40+10c.

French West Africa

- 62 *Chimpanzee*, 5 fr.

Malagasy Republic

- 306 *Butterfly*, 30 fr.

Monaco

- 665 *Melvin Jones*, 60c.

BEVAN, Robert. *PEng*. He was engaged at DLR.

BEVGO, John. *Des & Eng.* He designed and engraved the following Scottish bank notes: 1 guinea, PS157 (eng. T. Forrester); £1, P281; Leith Banking Company, 1798 1 guinea (des. G. Paton); £20 (eng. J. Bevgo), 1817 1 guinea (des. J. McNaughton).

BEWICK, Thomas. *PEng.* This British wood engraver was apprenticed as a metal engraver to Ralph Beilby with whom he later worked as a partner. Bewick engraved copper plates for book illustrations, coffin plates and pipe moulds. He, or his brother **John**, engraved plates for the Northumberland Bank £1 note and the Carlisle Banking Company one guinea note (H&K 50, 51).

BIANCHI, A. *PEng.* He engraved *Agriculture* (woman with sickle and wheat) on the 500-lire bank note, P45 for Italy, and 100 franga, P8 for Albania.

BICKEL, Karl. *PtEng.* b. Zurich 13 Feb. 1886, d. Walenstadt 6 Nov. 1982. He studied painting and graphic art in Munich and Berlin, and sculpture in Italy. Mr Bickel engraved postage stamps and bank notes in Switzerland including the Female heads on the 50-franken bank note, P42, designed by Hans Erni and the 100-franken bank note, P43, designed by V. Surbek (*EPJ* No. 50, 97).

BINDER, René. *Des.* For the Federal Republic of Germany this G&D artist created an *essai* for a 100-mark bank note (P22) with the image of Master Seb Münster by C. Amberger.

BISHOP, Ron. *OrnEng.* b. 1932, d. 1994. This ornamental engraver, who died at 62, was employed at BW before joining Komori in England.

BITTROF, Max. *Art & Des.* This graphic artist, who resides in Frankfurt am Main, designed the 5-mark bank note, P13 for the German Federal Republic; it was printed by DLR. The subject is *Europa and the Bull* (Kranister 1989, 211). Mr Bittrof also designed the 50-mark note, P14, with the portrait of *Merchant Imhof* by Albrecht Dürer. The 100-mark note with a portrait of *J. Muffel*, also by Dürer in this series is similar in design and could have been designed by Mr Bittrof. (See H. Viri.) Mr Bittrof created an *essai* for the 1000-mark note, P24, which has a portrait of astronomer *J. Schöner* by Louis Cranach the Elder.

BLADES, EAST & BLADES. This London printing company was active in the late 19th and early 20th centuries. They printed bank notes for the British North Borneo Company: 25 and 50¢, 1, 5 and 10 dollars, P1-8.

BLAMPIED, Edmund. *Art & Des.* This Jersey artist designed the emergency notes for Jersey, Schwan-Boling 141-146, during World War II. The notes were printed by Bigwoods Ltd., Jersey States' Printers.

BLANC, Joseph. *Des.* In 1904, with Eugene Louis Mouchon and Luc-Olivier Merson, Joseph Blanc designed a 25-centimes postage stamp for France (RL 1943, 51).

BLECHNER, Heinrich. *Des.* He designed the postage stamps for the Austrian International Sample Fair, the 1948 Reconstruction Fund, the 1947 regional subjects (*EPJ* No. 83, 133) and the following Austrian postage stamps:

B199	Reaping Wheat, 3+2 groschen.	B232	Oil Refinery, 80+40 gr.
B200	Log Raft, 8+2 gr.	B233	Gesäuse Highway, Styria, 1 sch.+ 50 gr.
B201	Cement Factory, 10+5 gr.	B234	Parliament Building, Vienna, 1.40 sch. + 70 gr.
B202	Coal Mine, 12+8 gr.	C47	Windmill, Neusiedler Lake Shore, 50 gr.
B203	Oil Derricks, 18+12 gr.	C48	Roman Arch, Carnuntum, 1 sch.
B204	Textile Machinery, 30+10 gr.	C49	Town Hall, Gmund, 2 sch.
B205	Iron Furnace, 35+15 gr.	C50	Schieder Lake, Hinterstoder, 3 sch.
B206	Electric Power Lines, 60+20 gr.	C51	Praegraten, Eastern Tyrol, 4 sch.
B225	Laabenbach Bridge, 10+5 gr.	C52	Torsaule, Salzburg, 5 sch.
B226	Dam, Vermont Lake, 20+10 gr.	C53	St. Charles Church, Vienna, 10 sch.
B227	Danube Port, Vienna, 30+10 gr.		
B228	Mining, Erzberg, 40+20 gr.		
B229	Southern Railway Station, Vienna, 45+20 gr.		
B230	Housing Project, Vienna, 60+30 gr.		
B231	Gas Works, Vienna, 75+35 gr.		

BLOMSTEDT, Väinö. *Art & Des.* b. 1871 d.1947. This painter designed the following bank notes for Finland: floral pattern, 25 penni, P33, 50 penni, P34, and floral pattern, 1 mark, P35.

BLUME, A.G. *PtEng.* He engraved the portrait of V.I. Lenin on the 1937 series of USSR bank notes, P202-205. The notes were designed by Ivan I. Doubasov (*Senkevish 184*).

BOCK, W.R. *Des.* He designed the 2d, 3d, 9d and 1/- postage stamps, A20, A23, A28 and A29 for New Zealand in 1898 (*F&L 82*).

BÖHM, Ernst. *Des.* This graphic designer who resides in Berlin designed a 5-mark bank note *essai* for the Federal Republic of Germany. The portrait of a *Young Venetian Woman* by A. Dürer is similar to the one on the issued bank note, P18 and 30. An eagle is on the back of this *essai* by Böhm.

BOJTOS, Karoly. *PEng.* b. Budapest 24 July 1936. From 1950-1954 he studied at the School of Fine Arts in Budapest. Mr Bojtos joined the Hungarian Banknote Printing Office in 1974. He has engraved bank notes and postage stamps for Hungary including the *Academy of Science* on the back of the 5000-forint bank note, P177.

BOROWSKI, Wacław. *Des.* He designed the following bank notes for Poland: *Emili Plater*, 20 zlotych, P77 and *Henryka Dabrowski*, 50 zlotych, P78; both were engraved by W. Vaček.

BOUDA, Cyril. *Art & Des.* b. 14 November 1901, d. Prague 28 August 1984. From 1919-1923 he studied at the High School of Applied Arts in Prague under Prof. Kysela and from 1929-1926 at the Academy of Graphic Arts under Max Švabinský. Bouda served as an assistant teacher of graphics with Prof. T.F. Šimon, and from 1932 as teacher of figure drawing at the Czech University of Technology in Prague. Bouda's teaching climaxed when he became a professor at Charles University in Prague.

He exhibited a variety of artistic mediums in England, Spain, Portugal, Belgium and other countries. In addition to his many scenes in and near Prague, Bouda designed two windows for St. Vitus Cathedral.

Mr Bouda created the art for a 50-korun bank note *essai* in 1958, however due to the images of church towers the communist government called it religious propaganda and rejected the design. In addition he created the following *essais* in pencil for Czechoslovakia: 1000 korun (1946); *Mother and Children*, 100k (1947, 1956); 50k (1956, 1958) (NPS 21, 33).

BOURNE, Henry. *PtEng*. During his time at Bradbury Wilkinson & Co. he engraved the Chalon portrait of *Queen Victoria* for Queensland, Australia postage stamps 1882-1886, and the revenue 1897 stamps for Palanpur, India (F&L 60).

BRADBURY WILKINSON and Co. William Bradbury, born in Bakewell in 1799, opened an office with his brother-in-law William Dent at 76 Fleet Street in London in 1824. Two years later, with another partner at Bouverie Street the company operated as Bradbury, Dent and Manning. In 1830 Frederick Mullet Evans replaced the two previous partners and the firm became Bradbury & Evans. Bradbury and Frederick Mullet Evans were operating as Bradbury and Evans. They printed a newspaper and magazines, including *Punch*. Books by Dickens and Thackeray followed, illustrated by copper plate engravings. The *History of Punch* describes William Bradbury as "the keenest man of business that ever trod the flags of Fleet Street." William had two sons, Henry (b. 1831) and William Hardwick (b. 1832).

Henry Wilkinson, born in Lincolnshire in 1795, was trained as a printer and was the father of Robert Wilmot Wilkinson, and engraver. Robert W. Wilkinson became associated with Henry Bradbury when the latter assumed security printing from Bradbury & Evans. After Henry Wilkinson's death, Robert formed Bradbury, Wilkinson & Co. with Henry Bradbury, who, at 19, had gone to Vienna to study engraving at the Imperial Printing Office. This would be the security printing division of Bradbury & Evans; the company had become interested in bank note printing in the 1850s. This name can be found on Banco Mauá & Cia., Uruguay, PS255. Bradbury & Evans continued under William Hardwick Bradbury.

When Henry Bradbury died in 1860, Robert Wilmot Wilkinson operated for a brief time as Henry Bradbury & Co. This credit appears on El Banco Comercial, Uruguay PS111-113. Apparently this company name was soon abandoned in favor of Bradbury, Wilkinson & Co. in 1860. The first bank notes to include the Bradbury, Wilkinson credit were for Banco Mau & Cia., Uruguay, PS251-253.

Following their first bank note success, orders from Australia, New Zealand, Jamaica and other countries followed. In 1871 their largest order for 5,808,000 notes came from Uruguay. BW entered the postage stamp field in that same year with an order for Hyderabad.

With the business expanding the company moved to a new five-story facility at 43 Farringdon Road. On 14 April 1919 a larger plant in New Malden was under construction. BW was acquired by American Bank Note Co. in 1903, but continued to operate independently; BW was sold to Thomas De La Rue ca. 1987.

BRAMAH, Joseph. He demonstrated a hand-operated numbering machine, presumably his, to the Bank of England. The machine could both number and date 2000 notes per day; a clerk could number a maximum of 400. The Bank purchased 30 double machines, which could print two notes at a time. One of the first bank notes to be overprinted by Bramah's machine was a £2 note, P191, dated 25 June 1814 (H&K 54, 55).

BRAUDI, Mariano. *Eng*. This engraver, Manuel Salvador Carmona and Fernando Selma were working in Spain in the late 1700s (Mörck 74).

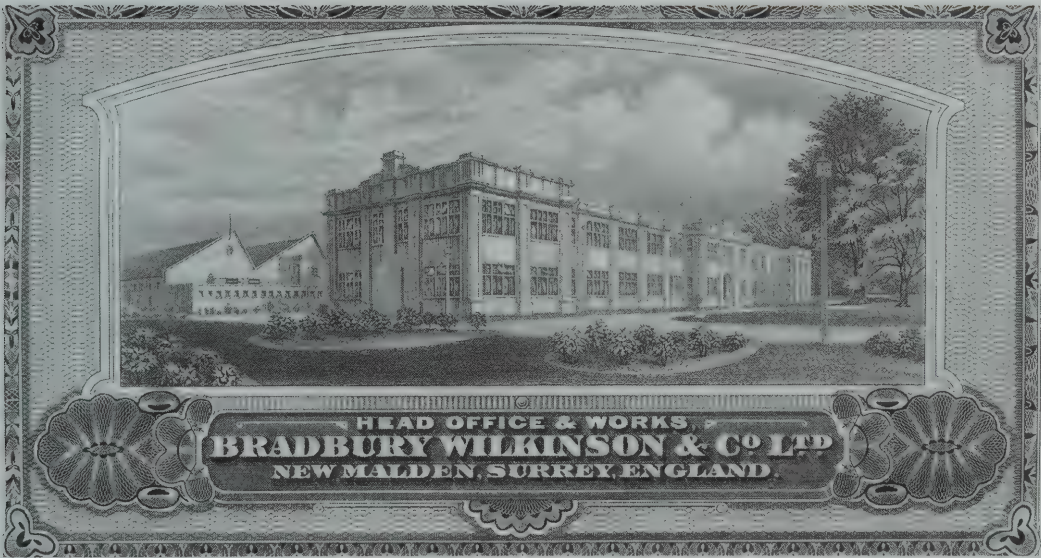
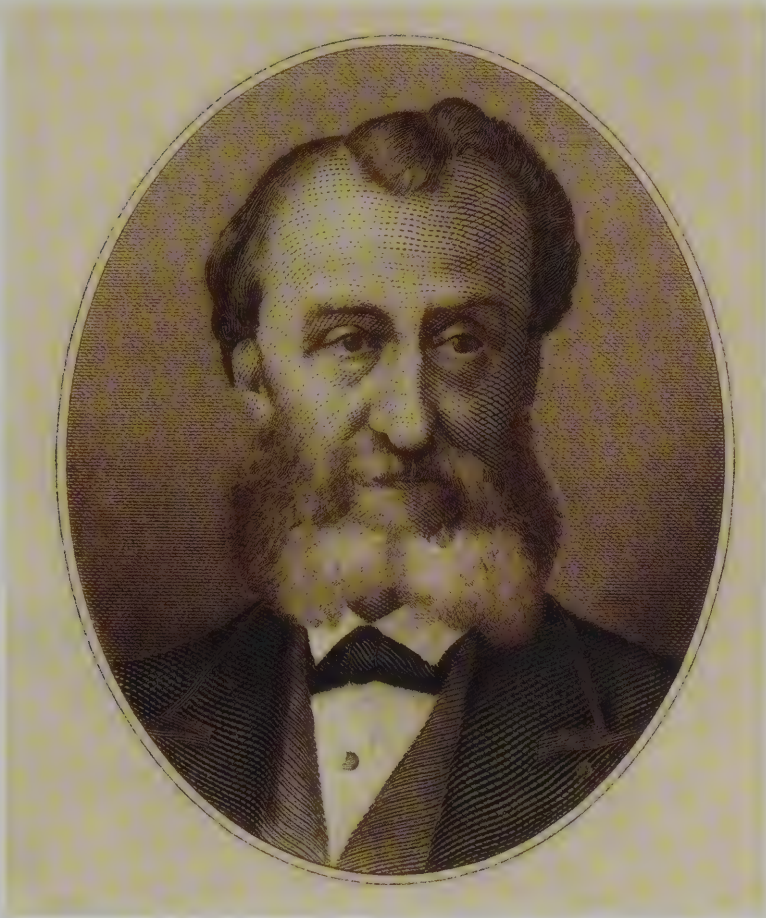


Printing and checking bank notes for errors at Bradbury Wilkinson in 1922.



Engraving room at Bradbury Wilkinson.

Henry Bradbury
engraved
by Robert Godbehear.



The back of a Bradbury Wilkinson & Co. advertising note.

This is a detailed black and white advertisement for the British American Bank Note Company. The design is symmetrical and ornate, featuring a central banner with the company name and capital. The banner reads "BRITISH AMERICAN BANK NOTE COMPANY" in a large, bold, serif font, with "CAPITAL £ 300,000" written below it. The word "PRINTERS" is also visible on the banner. The advertisement is decorated with numerous vignettes and portraits. At the top, there are two large circular portraits of men, likely the founders or key figures of the company. Below these are several smaller vignettes depicting various scenes, including a group of people in a room, a person at a desk, and a person in a field. The text "10000" and "5000" are prominently displayed in decorative frames. The word "MONTREAL" is written vertically in the center. The bottom of the advertisement features the text "Bank Notes, Bonds, Stock Certificates" and "INCORPORATED, 1866."

BRITISH AMERICAN BANK NOTE COMPANY
CAPITAL £ 300,000
PRINTERS
MONTREAL
10000
5000
Bank Notes, Bonds, Stock Certificates
INCORPORATED, 1866.

British American Bank Note Company advertising sheet. (Courtesy of W. Allan.)

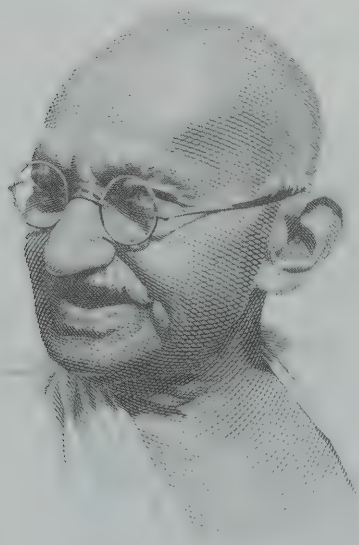
Engravings by
Christopher
Broadbridge



Giuseppe Verdi
based
on a painting
by Boldoni.



Princess Grace of Monaco



Mohandas Karamchand Gandhi

BRDLÍK, Zdeněk. *Art & Des.* b. 30 April 1929, d. 1983. He studied at the Academy of Graphic arts in Prague and created the following bank note *essais* in pencil for Czechoslovakia: 50 korun (1960, 1961); 1000k (1977, 1978); 10k (1977, 1978); 50k (1977); 20k (1977); 100k (1977); 500k (1977) (NPS 33, 37, 65, 71).

BREZINA, Robert. *Des.* He designed postage due stamps for Austria, J204-231 (*EPJ* No. 83, p. 133).

BRINKS, Kuno. *Des.* b. 1908. For the Netherlands he created two *essais*: a 10-gulden bank note dated 25 September 1942 and a 20 gulden dated 6 January 1950. These unissued designs are illustrated in Bolten (94, 129).

BRISSETT, Pierre Nicolas. *Art & Des.* b. 1810 d. 1890. He studied at the Beaux-Arts and did several frescos for churches in Paris. In 1837 Brissett received the second Prix de Rome. With Cabasson he designed the 100-franc bank note, P52 with *Four Women and Cherubs* for France.

BRITISH AMERICAN BANK NOTE COMPANY. With the assistance of the government of the Province of Canada, this company was formed in 1866. Principals of the company included W.C. Smillie, Alfred Jones and Henry Earle all engravers. George B. Burland, an agent for ABNCo in Canada, had secured a charter for a firm with the same British American Bank Note Company name. The competing firms merged using the same name.

According to Walter Allan, the earliest bank notes to printed by BABN could be the Canadian Bank of Commerce 1867 series. BABN moved from Ottawa to Montreal in the 1870s and returned to Ottawa in 1889. W.C. Smillie retired in 1881 and the following year he was organizing the Canada Bank Note Co.

During the life of BABN bank notes of extraordinary beauty were produced. In addition to the engravers who were founders of BABN, other formidable engravers there were H.P. Dawson and C. Gordon Yorke (*CPMJ*, No. 109 & 116, W.D. Allan.). BABN was purchased by G&D in 2000.



BROAD, Ernest Henry Normand. *Des, PtEng & PEng.* b. London 4 October 1880, d. Australia 18 October 1942. Following primary, secondary and specialty education, Mr Broad joined DLR in 1904 and remained there for 26 years. During this time he designed and engraved postage stamps and bank notes for numerous countries. In 1928 he received an award for a stamp drawing at the International Philatelic Exposition in Melbourne.

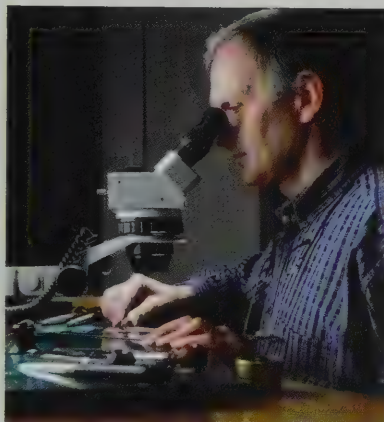
In 1931 Mr Broad moved to Australia, where, for an increase in salary, he drew and engraved portions of Australian bank notes. He was recognized for his work on the £10 note.

George Harrison and Mr Broad engraved the three commemorative postage stamps for Portugal in 1926-1928; the stamps were printed by DLR.

BROADBRIDGE, Christopher D. *PtEng & Peng*. b. England 1947. He began his training at BW in 1964. One of the engravers Mr Broadbridge learned from during his time at BW was R.G. Godbehear. At 32 Mr Broadbridge was promoted to work on portraits with Alan Dow and Ron Beckers. When DLR absorbed BW, Alan Dow moved to Tumba Bruk, Ron Beckers went to British American and Mr Broadbridge took his talent to Komori Currency Technology, a Japanese-owned company in Surrey, England.

Portraits of Thomas Cubitt, Princess Grace of Monaco, William Morris and Giuseppe Verdi that appeared on Komori promotional pieces and calendars were engraved by Mr Broadbridge.

In addition to the English engravers he admired, Mr Broadbridge has great respect for E. Vaquer, who engraved for BW in the first part of the 20th century. During his career Mr Broadbridge has engraved both bank notes and postage stamps.



Bank Notes

Egypt

P51 *Pharo*, 10 pounds (back).

P52 *Bowman in Chariot*, 20 pounds (back).

Ghana

P19 *Tribesman in Fez*, 5 cedis.

Rep. of Ireland

P74 *Musical instruments*, £50 back.

St. Helena

P5 *Harbor scene*, 50 pence.

Qatar

P12 *Drilling platform*, 500 riyals.

Scotland

P337 *Culzean Castle*, £5.

P340 *Balmoral Castle*, £100.

Venezuela

P53 *Battle of Carabobo Monument*, 20 bol.



BROLING, Carl Abraham. *Eng.* He was employed at the Swedish Royal Mint, where he invented a geometric lathe for bank note designs (Kranister 1985, 278).

BROUTIN, ____. *Eng.* He engraved *Hermes* on the 100-franc bank note, P24 for Tunisia.

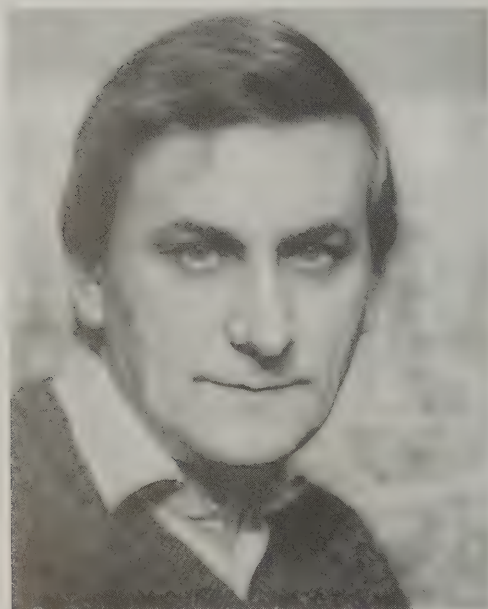
BROWN, Montague. d. ca. 1975. He was manager of the Bank Note Department at W&S. When the company discontinued its bank note business Mr Brown went to Melbourne, Australia to manage their bank note plant.

BRÜCK, Karl Anton. He might have been an engraver. When Edoardo Chiossone left the German firm of Dondorf & Naumann in Frankfurt-am-Main to join the Japanese Government

Printing Bureau in 1874, Bruno Liebers and Karl Anton Brück, also employees at the German firm, moved to Japan with Chiossone.

BRUNNER, Vratislav H. *Art & Des.* b. Prague 15 October 1886, d. Lomnice 13 July 1928. From 1903-1906 he studied at the Academy of Graphic Arts under Profs. Roubalík, Bukovac and Pirner; Brunner also studied in Leipzig in 1912. He was named a professor of the High School of Applied Arts in Prague in 1919, and became president in 1928. In 1925 he received a gold medal for his book decorations exhibit at the Exhibition of Decorative Art in Paris.

With sculptor O. Španiel he created three designs for the bronze doors at St. Vitus Cathedral in Prague. Brunner's many talents included cartooning. He created the following bank note *essais* for Czechoslovakia: 1 korun. in pen and pencil (1919); 1k in pen (1921); 1k in pen (1921) (NPS 15 and BG).



BRUNOVSKÝ, Albín. *Art & Des.* b. Zohor, near Bratislava 25 December 1935, d. 30 January 1997. In his native agricultural country village of Zohor he said, "I grew up among vegetables." Early memories include the bodies of dead or wounded soldiers; these images are reflected in his artwork. Josef Mánes and Max Švabinský are two Czech artists that influenced Brunovský in his early years.

From 1951-1955 he studied at the School of Applied Arts in Bratislava. He completed studies at the University of Graphic Art in Bratislava in 1961 and postgraduate studies in 1966 and from 1973 he was a senior lecturer there specializing in the graphic illustration of and the production of books.

The influence of Hieronymus Bosch, Chagall, Kandinský, Klee and Henry Moore is evident in Mr Brunovský's work. He received 17 awards between 1962 and

1983 and exhibited his work around the world including Germany, Austria, Paris, Chicago and Egypt.

He created the artwork for the following bank note *essais*, most of them in pencil, for Czechoslovakia: 3 korun (1966); 500k (1970); 1000k (1977, 1978); 10k (1977, 1978, 1983); 50k (1977, 1985); 20k (1977, 1984, 1985); 100k (1977) (NPS 45, 53, 63, 65, 67, 71 and BG).

Bank Notes

Czechoslovakia

P94	<i>P.O. Hviezdoslav</i> (eng. V. Fajt), 10k.	P96	<i>Bratislava</i> (eng. L. Škarban), 50k (back).
P94	<i>Orava</i> (eng. B. Šneider), 10k (back).	P97	<i>K. Gottwald</i> (eng. B. Šneider), 100k.
P95	<i>J.A. Komenský</i> (eng. M. Ondráček), 20 korun.	P97	<i>Prague</i> (eng. M. Ondráček), 100k (back).
P95	<i>Learning Tree</i> (eng. V. Fajt), 20k (back).	P98	<i>B. Smetana</i> (eng. M. Ondráček), 1000 korun.
P96	<i>L. Štúr</i> (eng. V. Fajt), 50k.	P98	<i>Vyšehrad</i> (eng. B. Šneider), 1000k (back).

**Designer and Engravers
for Bundesdruckerei**

HUNDERT



**An advertising note with
Hieronymus Holzschuher
by Albrecht Dürer.**



Designer Reinhold Gerstetter and engraver Wolfgang Mauer.



Engraver Egon Falz.

BRUSENBAUCH, Artur. *Des.* b. Pressburg 1881, d. Vienna 1957. He designed the 10-schilling bank note, P99 for Austria. The female on the face of the note has the ruins of the Aggstein castle in the background. The back shows the Grossglockner, Austria's highest mountain.

BRUUN, Erik. *Des.* b. Viborg, Finland 1926. He is the primary designer of the 10- to 1000-markkaa bank note backs, P113-117 for Finland. In 1985 Mr Bruun also designed the eight stamps in a booklet of Finnish postage stamps, A394.

BUBÁK, J. *Des.* He designed the face and back of the Slovakia 20- to 5000-korun bank notes, P20-29.

BUISSERET, L. *Des.* He designed the following bank notes for Belgium:

P129	<i>King Leopold</i> , 100 fr.	P133	<i>Farmer with Scythe and Woman with</i>
P129	<i>Fr. Orban</i> , 100 fr. (back).		Sheaf, 50 fr. (back).
P133	<i>Agriculture</i> , 50 francs.		

BUNDESDRUCKEREI. This company was established as Reichsdruckerei on 6 July 1879. It came from the merger of the Geheime Oberhofbuchdruckerei von Decker (Privy Court Printing House of Von Decker) and the Königlich-Preussische Staatsdruckerei (Royal Prussian State Printing House). These companies and the current one have always been in Berlin.

The Reichsdruckerei was severely damaged during a bombing raid in 1945 and continued to operate as the Staatsdruckerei. In 1951 the company, as part of the German federal administration, became the Bundesdruckerei. The company, was taken over by the German government, in July 1994. It has printed German 50- and 200-mark bank notes, P40 and 42, and has also prepared and printed notes for Estonia. In 2001 the company printed 1.200 million bank notes, 4.1 billion postage stamps for Germany and a variety of documents including passports and identity cards. Today the company is part of the Authentos GmbH holding.

BURNELL, ____. This Bristol engraver executed Royal Arms for the Kingswood Hill Bank in England (H&K 77).

BURNS, J. *Eng.* He engraved the 1809 1-guinea bank note for Inglis Borthwick Gilchrist & Company; the note was designed by G. Butterworth (Douglas).

BUTTERWORTH & COMPANY. This name appears below a factory scene on a £1 bank note engraved in the 1820s for a Dewsbury bank (H&K 87). E. Butterworth designed the following Scottish bank notes: £2, P42 (eng. J. Menzies), £2, P45 (eng. H. Ashby) Sir Williams Forbes James Hunter & Company 1782 1 guinea and £5 (eng. R. Kirkwood); Inglis Borthwick Gilchrist & Company 1809 1 guinea (eng. J. Burns) (Douglas).

CABASSON, H. *Des. b.* 1814 d. 1844. Guillaume Alphonse Harang is known as Cabasson, who studied with David d’Angers. Cabasson is renowned as a historic painter. For France this artist designed the 50-franc bank notes, P50 and 51; they were engraved by Pannemaker. With Brissett Cabosson designed the 100 franc, P52. With Barré, Dupuis and Duval he designed the 500 franc, P66; it was engraved by Barré, Robert, Dujardin and Pannemaker. The name H. Cabasson is found on the 5-franc note, P7 for Guadeloupe; it was designed by C. Wullschleger.

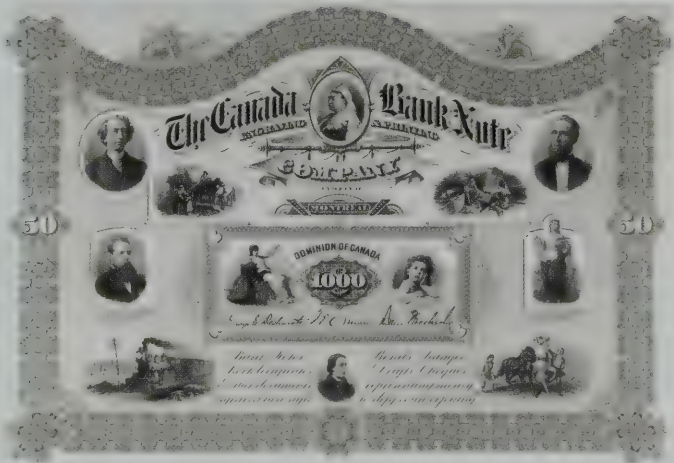
CACHET, C.A. Lion. *Des. b.* 1864 d. 1945. In addition to bank note *essais* for the Netherlands and the Netherlands Indies, both 1000 gulden and illustrated in Bolten (205), he designed the following bank notes for the Netherlands:

- | | | | |
|-----|--|-----|---|
| P49 | <i>Portrait of an Old Man</i>
(by Rembrandt), 10 gulden
(eng. R. Steinhausen). | P54 | <i>Queen Emma</i> , 20 gulden
(eng. H. Seegers). |
| P50 | <i>W.C. Mees</i> , 25 gulden
(eng. R. Steinhausen). | P56 | <i>Beautiful Sheperdess</i> , 10 gulden
(eng. H. Seegers). |
| P51 | <i>Women (2)</i> (by P. van Dijk),
100 gulden (eng. H. Seegers). | | (An <i>essai</i> with the image of Titus is in Bolten
p. 205.) |
| P53 | <i>Queen Emma</i> , 10 gulden (photo by
F.X.W.J. Ziegler, eng. R. Steinhausen). | | (The preceding data was found in Bolten.) |

CAMI, Robert. *Eng. b.* 1900 d. 1973. He worked in France.

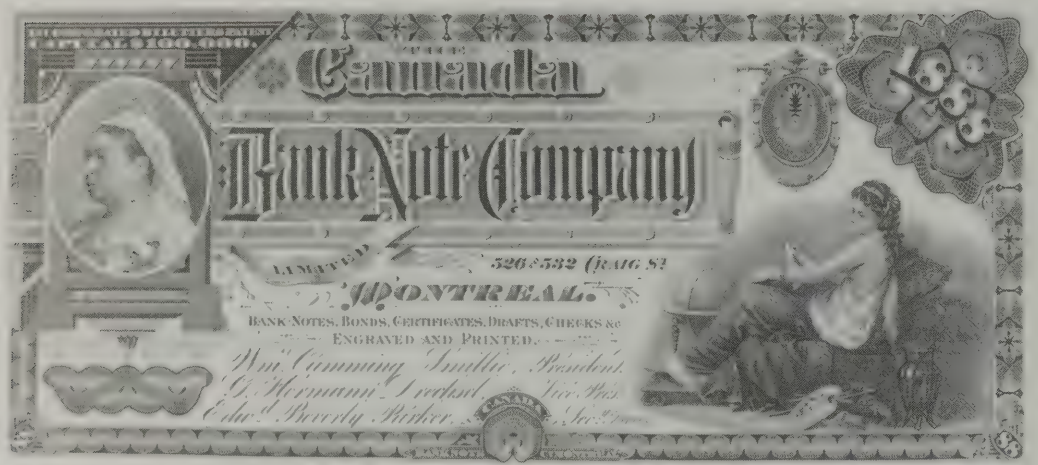
CANADA BANK NOTE ENGRAVING and PRINTING COMPANY. Under the leadership of William Cumming Smille and George Frederick Cumming Smillie, American engravers, William Henry Leslie Marston and Thomas Johnson Gillelan Canadian engravers, and Henry Lyman, a merchant, CBNEP was organized in 1882. They operated at 27-29 Wellington Street East in Toronto. There is no documented work during 1882 and 1883.

Canada Bank Note Co.
advertising sheet (30 x 42 cm).
(Photo by ZAGON,
courtesy of the Bank of Canada
Currency Museum.)

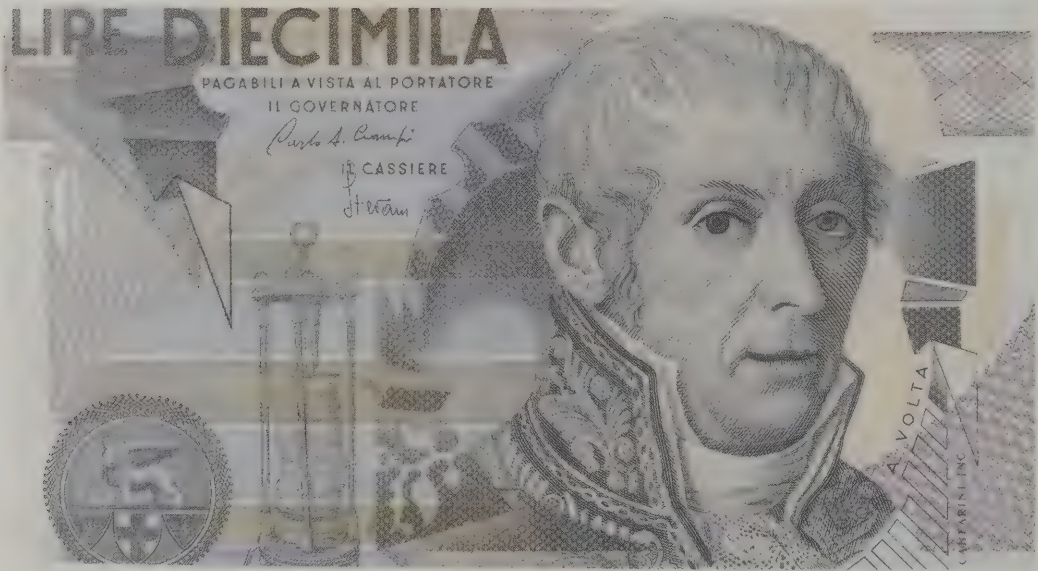


In 1884 CBNEP and G.E. Desbarats & Co. merged and moved to Montreal. Canada Bank Note Company, as the company was also known, sought but was unable to secure bank note contracts from the Dominion of Canada. The company went into liquidation in June 1894. BABN purchased “machinery and merchandise” (CPMJ, No. 118, C.D. Ryan).

CANADIAN BANK NOTE. In 1896 ABNCo organized Canadian Bank Note in Ottawa to function as a subsidiary for work done in Canada. ABNCo relinquished ownership in the 1980s. Now known as Canadian Bank Note Company Ltd., the firm produces bank notes, postage stamps and all types of security documents and security systems for personal identification, in addition to lottery tickets, driver’s licenses, etc. for 40 countries. Silas R. Allen and Yves Baril engraved for this company.



Canada Bank Note Co. advertising note. (Photo by ZAGON, courtesy of the Bank of Canada Currency Museum.)



A. Volta by A. Canfarini.

CANFARINI, A. *PtEng & PEng*. He engraved the following bank notes for Italy:

P105	<i>Statue and Fountain</i> , 5000 lire (back).	P113	<i>GL. Bernini</i> , 50,000 lire (des. G. Pino).
P112	<i>A. Volta</i> , 10,000 lire (des. G. Pino).	P197	<i>Young Lady</i> , 50,000 lire (des. G. Savini).

CANNOTTI, F. *PEng*. He engraved the *Mausoleum*, on the 10,000-lire note, P112 for Italy.

CAPPONI, G. *PtEng*. For Italy he engraved the portrait of *G. Marconi* on the 2000-lire bank note (des. G. Savini), P115, the *Fruit Basket*, ca. 1597 by Caravaggio, 100,000-lire note (back), P110 and 117, and the *School of Athens*, 500,000 lire-note (back), P118.



G. Marconi engraved by **G. Capponi**.

CAPRANESI, G. *Des*. He designed the following bank notes for Italy:

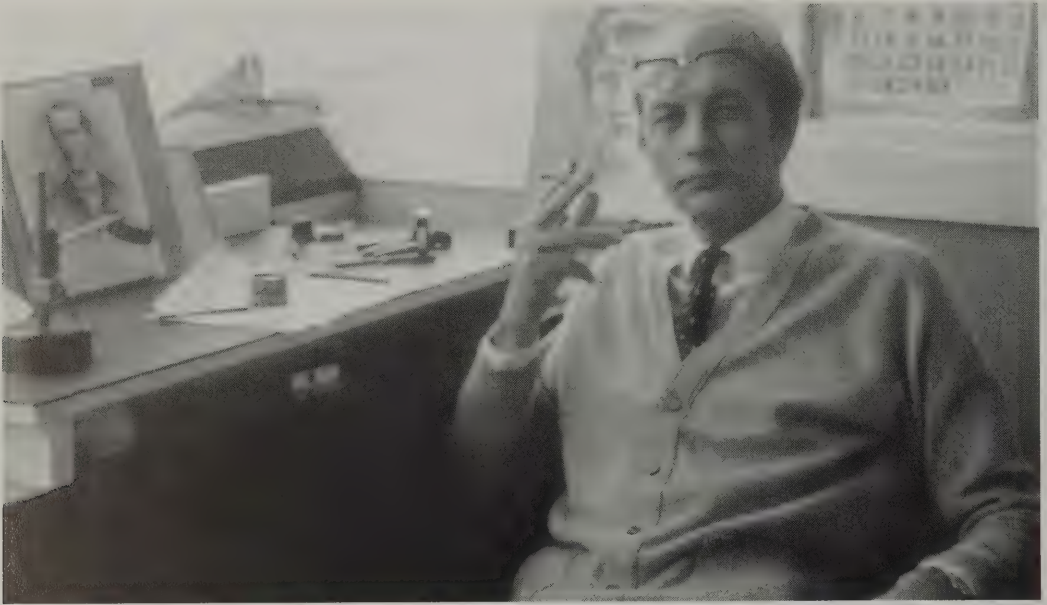
P43	<i>Italia</i> 50 lire (face), <i>Farmer Plowing</i> (back).	P56	<i>Venice & Genoa</i> , 1000 lire.
P45	<i>Agriculture</i> (face), 500 lire.	P85	<i>Industry, Agriculture & Commerce</i> (back), 5000 lire.
P45	<i>Economy, Law & Finance</i> (back), 500 lire.	P85	<i>Venice & Genoa</i> , 5000 lire.
P55	<i>Roma with Spear & Shield</i> .	P89	<i>Venice & Genoa</i> , 10,000 lire.
		P89	<i>Dante</i> , 10,000 lire (back).

CARANDE, B. Daniel. He designed or engraved the back of the 500 pesetas, P153 for Spain.

CARMONA, Manuel Salvador. *Eng*. He engraved a 700-reales bank note dated 1 March 1873 for the Spanish Banco Nacional de Sn. Carlos. The note was designed by R. Mengs (Mörck 74).

CARNICERO, ____. *Des*. He was working in Spain in the late 1700s (Mörck 74).

CARPANETTO, G. *Des*. He designed the following bank notes for Italy: *V. Emanuele III*, 5 lire, (eng. A. Repetatti), P23; and *Italia* 5 lire (back, eng. A. Repetatti), P23.



CARRADINE, Henry Gilbert. *PtEng & PEng*. b. 27 February 1916, d. 4 June 1985. He was trained at W&S under George Fairweather. Mr Carradine engraved at W&S and returned there after his military service during World War II. In 1957 Mr Carradine moved to DLR where he trained letter engraver Robin Taylor as a picture engraver. In the opinion of Mr Taylor, now a master portrait and picture engraver, the portrait of *King Hussein* is his teacher's masterpiece. "Everything about it is just right. ...it does not always work out like that. Somehow you don't always hit the target." The respected Mr Carradine, known as Harry to his friends and colleagues, retired in 1981.

Bank Notes

Barbados

P31 *C.D. O'Neal*, \$10.

Botswana

P3 *Gemsbok Antelope*, 5 pula (back).

Denmark

P43 & 44 *Mølle Fyn at Egeskov*, 10 kroner (back).

Ghana

P13 *Boy with Slingshot on Head*, 1 cedi.

Guatemala

P31 *Vasija de Uaxactum*, 5 quetzales.

P40 *Palace of the Captains*, 1 quetzal.

P61 *M.G. Granados*, 10 quetzales.

Honduras

P63 *Battle of Trinidad* (partially engraved), 5 lempiras (back).

Jersey

P9 & 10 *Elizabeth II* (Annigoni), £5 & £10.

P11 *Battle of Jersey, Death of Maj. Peirson* (art by John S. Copley), £1 (back).



Jordan

P17-22 *King Hussein*, ½-20 dinars.

MadagascarP66 *Native Woman*, 5000 francs.**Malawi**P14 *Cotton Picking*, 1 kwacha (back).P15 *Tobacco Picking*, 5 kwacha (back).**Malaya & British Borneo**P9 *Crests*, \$10 (back).**Mali**P6-10 *Modibo Kelta*, 50 fr.-5000 fr.**Mauritius**P30-31 *Elizabeth II* (P. Annigoni portrait), 5-50 rupees.**Mozambique**P113 *Surveyor*, 100 escudos (back).P115 *G. Coutinho*, 500 escudos.**Nicaragua**P128 *A. Somoza Garcia*, 1000 cordobas.**Saudi Arabia**P20 *Mosque*, 100 riyals (back).**Scotland**P205 *Robert Burns*, £5.**Solomon Islands**P7 *Weaver*, \$10 (back).**Southwest Africa**PS115 *Waterfall*, £5.**Tanzania**P7 *J. Nyerere*, 20 shillingi.**Tonga**P18-22 *King Taufa'ahau*, ½-20 pa'anga.**Tunisia**P67 *Mosaic*, 1 dinar (back).P70 *Industrial Scene*, 1 dinar (back).**Venezuela**P41 *S. Bolivar*, 100 bol.P42 & 45 *S. Bolivar*, 10 bol.P47 *S. Bolivar*, (painting by J.G. de Castro), 50 bolivares (des. O.C. Meronti).P50 *S. Bolivar*, 5 bol.P56 *S. Bolivar* (painting by A. Salas), 500 bol. (des. O.C. Meronti).**Vietnam, South**P35 *Leopard*, 5000 dong.**Postage Stamp****Jersey**104 *Sir W. Hillary*, 3½ pence.**American Express Traveler's Checks**(high values), *Roman Centurion*.

CARRÉ, Léon, *Des.* He designed the face and back of the Algerian 1000-franc bank note, P89.

CARSWELL, Allan. *PtEng, LtEng & ScrpEng.* b. Ontario, Ottawa, Canada 1 November 1935. His education included figure drawing under Gerald Trottier. In 1954 Mr Carswell began his apprenticeship as a letter engraver at CBNCo. Three years later he moved to the Picture Engraving Department where he studied under Yves Baril. Years later Mr Carswell joined Security BNCo in Philadelphia, PA.

His work includes at least 20 postage stamps, subjects for bonds and stock certificates, and an unissued Canadian bank note portrait of Sir John A. MacDonald. Mr Carswell was also a prize-winning woodcarver.

Advertising Notes



Komori Ltd. (See C. Broadbridge for enlarged portrait of Princess Grace.)



Charles Skipper & East



Bradbury Wilkinson with a portrait of *Charles I* of England.

CARTE, Anton. *Des.* For Belgium he designed 50-franc bank notes, P99-101, each with the image of a *Peasant Woman with Wheat and Two Horses* (IBNS No. 2, 1996). Carte also designed postage stamps for Belgium.

CASTAGNIOLI, R. *LtEng & Sid.* When the transfer method began to disappear he was among the first Italians to create lathe and text work by sophisticated photo etching. Mr Castagnoli was engaged at La Calcografia di Milano before joining De La Rue Giori in 1980, where he was in charge of the intaglio research and development department.

CAVE, Joseph. *Eng.* The 1727 Royal Bank of Scotland bank notes, P276-279 were engraved by Joseph Cave and Richard Cooper (Mackenzie 27).

CERAGIOLI, G. *Des.* He designed the 25-lire bank note for Italy with *V. Emanuele III* (face), *Eagle* (back, eng. A. Repettati), P22.

CERICHELLI, Volumino. *Eng.* This Italian was engraving in Argentina in the 1940s and 1950s when Mario Baiardi went there.

ČERNÝ, Jan. *Art & Ill.* b. Prague 10 August 1919. From 1936-1942 he studied at the High School of Applied Arts in Prague under Prof. Benda. Following World War II Černý taught for one year at the Special School for glasswork and gems, and worked for one year for the Bižuterie Company. From 1951-1972 he was an assistant to Prof. Ulman at High School of Applied Arts in Prague; he became senior lecturer there in 1967.

During 1980 Černý illustrated about 50 books. At Expo 58 in Brussels he received a gold medal for his exhibition of pictures and a silver medal for his glass figures. He received other awards including a silver medal for graphics in Leipzig in 1959.

Černý created the following bank note *essais* for Czechoslovakia: 50 korun (1966); 100k (1966); 500k (1966, 1969, 1971); 20k (1969) (NPS 45, 49, 57 and BG).



CERQUEIRA, Dalila dos Santos. *PEng.* b. Rio de Janeiro, Brazil 22 April 1950. She studied at the Escola Nacional de Belas Artes and the Universidade Federal do Rio de Janeiro. In 1977 Ms Santos began engraving at the Brazilian Mint, where work for the Central Bank is done. In 1981 she furthered her engraving technique under Czeslaw Slania.

After 1986 she became a free-lance engraver and accepted a teaching position at the Federal University Fine Arts School in Rio De Janeiro. Ms Santos has participated in the Fine Arts Exhibition in Brazil since 1973. Her postage stamp work includes the birds in Marinho dos Abrolhos National Park (1985), 220 and 2000 cruzeiros, Scott 2001-2004. Ms Santos engraved the following:

Bank Notes

Brazil

P204 & 210 *Cruz Institute*, 50,000 cruzeiros & 50 cruzados (backs).

P205 & 211 *National Congress Buildings*, 100,000 cruzeiros & 100 cruzeiros (backs).

Brazil (continued)

- P215 *C. Chagas in Laboratory*,
10,000 cruzados (back).
P232 Carlos Gomez statue, 5000 cruzeiros
(back).

Ecuador

- P125 *Ruminahui*, 1000 sucres.

Venezuela

- P64 *Battle of Carabobo Monument*,
20 bolivares (back).

Medallic Engraving

Morro Velho medal for 150-year-old gold mine in
Brazil (1984).

Maracanã Football Stadium 50th anniversary
(2000).



Rio de Janeiro, Brazil 1000 cruzados (back), P213.

CHALON, Alfred Edward. *Art.* b. 1781 d. 1860. This British artist painted a portrait of the young Queen Victoria in 1837. Edward Henry Corbould made a watercolor copy of this charming portrait and William Humphrys engraved at least three postage stamp dies based on this image for Perkins, Bacon & Co. (RL 1943, 15). The version of the head only was used on postage stamps for Grenada, New Zealand and Nova Scotia (see Jeens).

CHAPON, A. *PEng.* He engraved the following bank notes, the subjects of which refer to similar notes from other French colonies:

French West Africa

- P43 *Native Man and Women*, 5000 franc
(back, des. S. Laurent).

French Guiana

- P19 *Native Woman*, 5 franc (back, des.
G.A. Klein).

New Caledonia

- P50 *Female*, 20 franc (back).

CHAO, Jiunn. *PtEng.* b. 1909. He served his apprenticeship under Ferng-Jyi. At age 24, in Mr Chao's 12th year of engraving he was promoted to chief of engraving at the Chung Hua Book Company. His magnificent portrait of Sun Yat-sen was praised by many engravers, including Robert Savage, one of America's finest engravers. This portrait of Sun Yat-sen appeared on the following Chinese bank notes: P222, 223, 226-230, 234 and others.

In 1945 Mr Chao became bank note division manager. Four years later, when the Communist government was installed, Mr Chao moved to the U.S. He is considered as one of China's superior engravers.

CHARLES SKIPPER & EAST. In 1817 Peter Skipper & Son Stationers brought their business to 21 Wincing Lane. By 1820 Skipper & Son advertised as "Stationers and Improved Copying-machine Manufacturers."

Peter Skipper died in 1825 and his son Charles assumed control opening a branch office at Slade's Place, Deptford purchased buildings on the corner of St. Dunstan's Hill and Great Tower Street, occupying the latter in 1826.

It's uncertain when Mr. East joined the firm, and when the firm was known as Charles Skipper & East, however East retired in 1857. Five years later Charles Skipper, Jr. joined his father at 1 Dunstan Hill. Charles senior died in 1883 at age 85, and his son died in October 1890 at 53. Edward Wormald who had joined the firm in 1870, became the sole proprietor.

In 1894 the firm moved into 49 Great Tower Street and four years later Calvin Hood became a partner. Lord Alfred Browne, after 20 years of association, joined the partnership. He was killed in World War I in August 1918 at age 38. This terminated the private ownership of CS&E, which became a limited liability company. This British security company, with locations at 49 Great Tower Street, London and 12 Rue de Choiseul, Paris, was still in operation in the early 20th century.

CS&E printed both bank notes and postal material. They printed notes for the Bahamas PA1-A4A; Haiti P33, 34, 36, 37, 79 & 89; Puerto Rico PS101; and other countries. In 1879 at the end of the Perkins Bacon contract with Great Britain, CK&E prepared postage stamp *essais*, but did not receive the contract.

In 1844 the *Bankers' Magazine* included an extended article concerning the dangers of forgery and "included samples of different kinds of machine-engraving by another important security printer, Charles Skipper and East, demonstrating 'fixed patterns' which relied on evenness and precision for security, and 'random' or 'eccentric' patterns, produced by 'accidental' settings of the machine, which, it was claimed, would be impossible to reproduce." These devices were similar to what Perkins had advocated, particularly "the panel repeating the value of the note in words composed in tiny letters" (H&K 91).

CHAZAL, Camille. *Art & Des.* b. 1825 d. 1875. He is the son of Charles Camille Chazal, who received the second Grand Prix de Rome in 1849. Camille Chazal designed the following bank notes for France:

P54	<i>Female Allegory</i> , 1000 fr. (back) (eng. Barré & Maurand).	P60 & 70 <i>Man and Woman</i> , 5 fr., (eng. Dujardin).
P55	<i>Woman Seated</i> , 20 francs (eng. Maurand).	P65 <i>Female Allegory</i> , 1000 fr. (des. with Barré & Duval, eng. Barré & Maurand).
P56	<i>Woman Seated</i> , 25 fr. (eng. Maurand).	P68 <i>Mercury</i> , 20 fr. (eng. Dujardin). (The preceding data was found in D&F.)

CHAZAL & DUJARDIN. This firm prepared the Serbia 100 dinara, P8.

CHEFFER, Henri-Lucien. *Art, Des & PtEng.* b. Paris 30 December 1880, d. 1957. He received the Grand Prix de Rome in 1906, and from the Society of French Artists Mr Cheffer received awards in 1902, 1911 and the Medal of Honor in 1927. His work has been exhibited in São Paolo, Florence and Madrid. He designed bank notes for France including the 1000-franc bank note, P96 with *Women* on the face and *Blacksmith and Mercury* on the back. Beltrand engraved the face of this note and Deloche the back. (The portrait is a sketch by the author after an image in *Le Mondes des Philatélistes*, No. 446, 65.) Cheffer engraved the following bank notes for the Netherlands:

- P36, 45 & 46 *William of Orange*
(after an engraving by F. Schirnböck),
25 gulden.
P37 *Prince Maurits*
(by M.J. van Miereveld), 40 gulden.
P38 *Prince Frederik Hendrik*
(by G. van Honthorst), 60 gulden.
P43 *Zealand Farmer's Wife*, 10 gulden.
(The preceding data was found in Boltens.)

Postage Stamps

Belgium

- A55 Kg. Albert in Trench Helmet.

France

- 245 Joan of Arc, 50c.
A40 Pont du Gard.
291 A. Briand, 30c.



- A65 Canadian War Memorial.*
325 J. Mermoz, 30c.*
330 R. Decartes by Halls, 90c.



- 347 Port of St. Malo, 20 fr.
352 Friendship Seal, 1.75 fr.
388 Pumping Station, 2.25 fr.
466 Rolin, de Salins & Hospital, 4 fr.
730 Napoleon, 12 fr.
A252 *Marianne*.*
759 N. Appert, 12 fr.*
810 A-A. Parmentier, 12 fr.
821 A. A.Béclère, 12 fr.
836 Brest, 12 fr.*
B52 A. Rodin, 90+10c.
B85 Eifel Tower, 90+50c.
B97 Marshal J.C. Joffre, 80+45c.
B107 Grazing Cattle, 2.50+2 fr.
B118 Arms of Lille, 40+60c.*
B130 Planes over Fields, 1.50+3.50 fr.
B141 Arms of Dijon, 2+2.30 fr.*
B288 A. Bourdelle, 20+7 fr.
B299 A. Renoir.

* Designed.

Monaco

- 40 Prince Albert I, 25c.
A9 Prince Louis II.
55 Prince Louis II, 50c.
A17 Princes Charles III, Louis II & Albert I.
160 Monaco Cathedral, 20c.
A68 Gallery of Hercules, Royal Palace.
A71 Physalia & Laboratory
Ship Hirondelle.
B35 *The Rock*, 5+5fr.

CHEN, Lien-Hui. *Eng.* He was employed at the Chinese Printing Bureau in the late 20th century. One of his students was Wen-Hsiung Sun.

CHIOSSONE, Edoardo. *PtEng & PEng.* b. Arenzano, Italy 1833, d. Tokyo, Japan 11 April 1898. He studied at the Academia Ligustica di Belle Arti in Genoa and pursued engraving at schools in Florence, London and Frankfurt. After engraving bank notes for the Kingdom of Italy and receiving a silver medal at the Paris International Exhibition in 1867, Chiossone was employed by B. Dondorf & Naumann in Frankfurt, Germany, where he engraved Italian and Japanese paper money (P4-9). On a postcard dated 28 November 1894 Chiossone refers to B. Dondorf as his teacher (Spaulding, *EPJ* 181, 37).



In 1874, Tokuno Ryosuke (1825-1883) a samurai, modernized printing for the Japanese government. As director of the Paper Money Bureau made the Japanese government responsible for printing its own paper money; Chiossone was engaged as engraver, and remained at the Printing Bureau until 14 April 1891. K.A. Brück and B. Liebers, employees at Dondorf & Naumann, moved to Japan with Chiossone.

In 1880 Chiossone was awarded the Fourth Order of Merit and a small cordon of the Order of the Rising Sun [kun yontō kyokujitsu shōjushō]. “At retirement in 1891, he was given the Third Order of Merit and the Order of the Sacred Treasure [kun san-tō zuiho shō]” (Spaulding p. 23). In 1888 Chiossone was commissioned to engrave two portraits of the Emperor Meiji: one formal and one in military dress. He is buried in the Aoyama Foreigner’s Cemetery in Tokyo.

The Chinese postage stamps Scott A14-16 were probably engraved by Chiossone (Spaulding 25).

Bank Notes

Japan

- P4-9 *Dragons & Phoenix*, 1-100 yen.
 P17-19 *Empress Jingū*, 1, 5 & 10.
 (A female employee at the Printing Bureau served as the model.)
 P20 *Sailors*, 1 yen. (Chiossone’s first engraving in Japan.)
 P21 *Blacksmith*, 5 yen.
 P22-25 *Daikoku-ten* (God of Wealth), 1-100 yen.
 P26 *Sukune Takeuchino*, 1 yen.
 P27 *Michizane Sugawarano*, 5 yen.
 P28 *Kiyomaro Wakeno*, 10 yen.
 P29 *Kamatari Fujiwarano*, 100 yen.
 25 yen bond, October 1877.



Postage Stamps

The following were designed or engraved for Japan (Bulletin 2 of *PhilaNippon* ‘91, *EPJ* No. 191 126).

Japan

58	4 sen blue green.
60	8 sen.
62	10 sen.
63	12 sen.
64	15 sen.
65	20 sen.

66	30 sen.
67	45 sen.
68	1 sen.
71	50 sen.
72	1 sen.
73	2 sen.
74	5 sen.

Postal Cards

1 sen blue, 1876.
 1 sen+1sen red, reply card, 1885.
 2 sen olive green, overseas mail, 1879.
 3 sen green, overseas mail, 1879.

2 sen+2 sen vermillion, overseas mail
 reply card, 1885.
 3 sen+3 sen orange yellow, overseas mail
 reply card, 1885.

CHIPPER, Terry. *PtEng & LtEng.* He served his apprenticeship at W.W. Sprague. Mr Chipper joined DLR where, among other subjects, he engraved a portrait of J.A. Paez for a Venezuela 20-bolivares bank note and the portraits on P173 and 177 for Poland.

CHMIELOWSKI, Alfred. *Des.* He designed the following postage stamps for Austria:

455	Lermoos, Winter, 3 groschen.
456	Eisenerz Surface Mine, 4 gr.
457	Leopoldsberg, near Vienna, 5 gr.
458	Hohensalzburg, 6 gr.
459	Prater Woods, 8 gr.
460	Hochosterwitz, 10 gr.
461	Wofgang See, 12 gr.
462	Forchtenstein Castle, 15 gr.
463	Gesäuse Valley, 16 gr.
464	Lake Constance, 20 gr.
465	Höldricks Mill, 24 gr.
466	Oetz Valley Outlet, 25 gr.
467	Neusiedler Lake, 30 gr.
468	Belvedere Palace, 35 gr.
469	Langbath Lake, 38 gr.
470	Mariazell, 40 gr.
471	Traunkirchen, 42 gr.
472	Hartenstein Castle, 45 gr.
473	Silvretta Mountains, 50 gr.
474	Railroad Viaducts near Semmering, 60 gr.
475	Waterfall of Bad-Gastein, 70 gr.
476	Kaiser Mountains, 80 gr.
477	Wayside Shrine, Tragöss, 90 gr.
478	Durnstein, 1 schilling.
479	St. Christof am Arlberg, 2 sch.
480	Heiligenblut, 3 sch.
481	Schönbrunn, 5 sch.
483	City Hall Park, 8 gr.
484	City Hall Park, 8 gr.

485	Hochosterwitz, 10 gr.
486	Neusiedler Lake, 30 gr.
487	Silvretta Mountains, 50 gr.
488	Railroad Viaducts near Semmering, 60 gr.
596	Organ at St. Florian, 1 sch.
B171	Nazi Sword Piercing Austria, 5+3 gr.
B172	Sweeping Fascist Symbols, 6+4 gr.
B173	St. Stephen's Cathedral, 8+6 gr.
B174	Pleading Hand, 12+12 gr.
B175	Hand Choking Nazi Serpent, 30+30 gr.
B176	Hammar Breaking Nazi Pillar, 42+42 gr.
B177	Oath of Allegiance, 1+1 sch.
B178	Austrian Eagle, 2+2 sch.
B224	Olympic Flame & Emblem, 1 sch.+50 gr.
B269	Arms of Austria & Carinthia, 60+15 gr.
B270	Carinthian with Austrian Flag, 1 sch.+25 gr.
B271	Casting Ballot, 1.70 sch.+40 gr.
B279	Christ Sculpture, 1 sch.+25 gr.
B281	Bummerlhaus Steyr, 70 gr.+15 gr.
B282	Johannes Kepler, 1 sch.+25 gr.
B283	Lutheran Bible, 1.50 sch.+40 gr.
B285	Reconstructed Lutheran School, 3 sch.+75 gr.

(The preceding is from the *EPJ* No. 83, 133.)

CHOPON, A. *PEng.* This name appears as engraver of the *Camel Caravan* on the back of the Djibouti 10-franc bank note, P19.

CHOVAN, Jozef. *Art, Des & Eng.* b. 11 May 1911. He studied at the School of Applied Arts in Prague under Professors Hofbauer and Beneš. For Czechoslovakia he designed 50- and 500-korun bank note *essais* (NPS 39, 45, 57).

CHRISTIE, Alexander. *Des.* This master at the Edinburgh School of Design designed the Bank of Scotland £1-£100 bank notes, P65-69 (Douglas).

ČIHAK, František. *Art & Lith.* b. Prague 14 October 1907. He studied at the Academy of Graphic Arts in Prague and in 1946 created a bank note *essai* with no denomination for Czechoslovakia (NPS 21).

ČINOVSÝ, Martin. *Art & PEng.* b. Levoča, Czechoslovakia 8 March 1953. He studied at the University of Graphic Arts in Bratislava under Albín Brunovský. Mr Činovský also studied at the Icole Nationale Supérieure des Arts Décoratifs in Paris and has pursued special studies in engraving. He created the first postage stamp for Slovakia. Since 1980 Mr Činovský has taught engraving and security design at the University of Graphic Arts in Bratislava. He engraved the following postage stamps for Czechoslovakia:

2674	Bratislava, 4 korun.	2766	Nirvana by A. Jasusch, 2k.
2700	Matice Slovenska Cultural Assoc., 50 haleru.	2801	Gen. M. Štefánik, 4k.

CIONINI, Trento. *PtEng.* b. 1919. He joined the engraving division of the Banca d'Italia in 1957. Mr Cionini is credited with almost 200 bank notes and postage stamps. He established an engraving center in Rome and trained numerous security engravers. This Italian artist often traveled to Switzerland to engrave for De La Rue Giori. This formidable artist engraved the portraits of *Moniuszko* and *Sienkiewski* on P154 and 156 for Poland and the following notes:

Italy

P99	<i>Village of Vinci</i> , 50,000 lire (back).
P104	<i>Titian</i> , 20,000 lire.
P105	<i>Renaissance man</i> by Antonello da Messina, 5000 lire.
P106	<i>Renaissance man</i> , 10,000 lire.
P109	<i>Marco Polo</i> , 1000 lire (des. G. Savini).
P110	<i>Caravaggio</i> , 100,000 lire.
P111	<i>V. Belini</i> , 5000 lire

Venezuela

P60	<i>A.J. de Sucre</i> , 10 bol.
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Yugoslavia

P93	<i>J. Tito</i> , 5000 dinara (eng. with Andrič).
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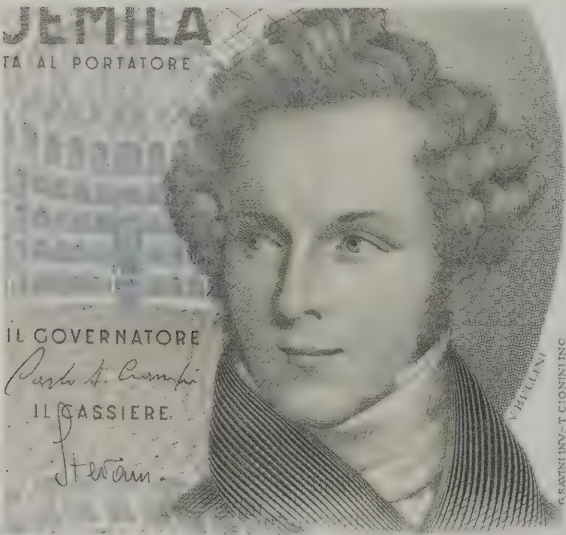
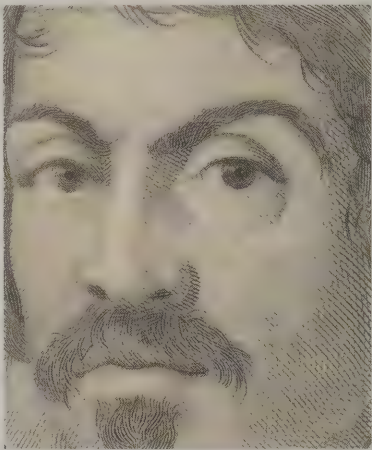


Engravings
Italy by Trento
Cionini

Marco Polo,
1000 lire, P109.



Caravaggio, 100,000 lire, P110.



V. Belini, 5000 lire, P111.



CIPÁR, Miroslav. *Art & Des.* b. 8 January 1935. In 1970 he created a 500-korun bank note *essai* for Czechoslovakia (NPS 49).

CLÉMENT SERVEAU. *Art & Des.* b. 1886 d. 1972. He studied with Luc Olivier Merson and Marcoussis. Clement Serveau was in charge of the fresco workshop at l'École des Beaux-Arts. An excellent illustrator, his fresco and bank note work gained recognition for him. Clement Serveau designed the following bank notes:

France

- P81 *Ceres*, 50 fr. (eng. Deloche).
 P81 & 85 *Mercury*, 50 fr. (back, eng. Deloche).
 P87 *Ceres*, 300 fr. (eng. Deloche).
 P87 *Mercury*, 300 fr. (back, eng. Deloche?).
 P92 *Science and Labor*, 20 fr. (eng. Deloche).
 P98 *Pyrenean Shepherd*, 5 fr. (eng. Deloche).
 P98 *Woman and Flowers*, 5 fr. (back, eng. Hourriez).
 P103 *French Empire*, 5000 fr. (eng. Beltrand).
 P130 *Minerva and Hercules*, 1000 fr. (eng. Marliat).
 P130 *Civilization (French)*, 1000 fr. (back), eng. Deloche).
 P133, 137 & 141 *Victor Hugo*, 500 & 5 fr. (eng. Piel & Marliat).
 P134 & 138 *Richelieu*, 1000 & 10 fr. (face eng. Piel, back eng. Armanelli).
 P136, 140 & 144 *Napoleon*, 10,000 & 100 fr. (eng. Piel & Marliat).

(The preceding data was found in D&F.)

Madagascar

- P47 *Man with Fruit* (eng. R. Armanelli), 500 francs.
 P47 *Woman*, 500 fr. (back).
 P49 *Gallieni* (eng. Munier-Marliat), 5000 francs.
 P49 *Woman with Baby* (eng. Baudier), 5000 francs (back).

Poland

- P84 *Man in National Costume* (eng. W. Vaček), 50 zlotych (back).
 P84 *Mountain Scene* (eng. W. Vaček), 50 zlotych (back).
 P85 *Man with Mustache* (eng. W. Vaček), 100 zlotych.
 P85 *River Scene*, 100 zlotych (back eng. W. Vaček).

Reunion (and other French possessions)

- P46 *Women*, 500 fr. (eng. G. Beltrand).



Face and back *essais* by Clément Serveau for a 1933 French 10-franc bank note: *Ceres and Mecury*. Collection Francois Delamare (auction in Paris, 20 June 2000, expert Mr Alain Weil).

(Reunion continued)

- P46 *Farmers & Ox Carts*, 500 fr. (back).

Romania

- P53 *Women (2)*, 2000 lei (face).

Yugoslavia

- P25 *Woman*, 10 dinara.

CLERK, James. *Eng.* He was the engraver at the Edinburgh Mint and engraved the 1704 £1 notes, each with counterfoil, for the Bank of Scotland (Mackenzie 25).

CLIFFORD, Sidney G. He was the manager of the Bank Note Deptment at W&S. Mr Clifford came to W&S about 1928 when he replaced George U. Rose.

COCHARD, M. *Des.* He designed the 5-franc bank note (back) with *Ceres* for Algeria, P91.

COLE, H.E. *LtEng.* b. London 1904. Following his primary education he attended an artistic secondary school and then the London School of Printing and Graphic Arts Institute. Mr Cole's apprenticeship took place before he joined W&S where he remained for ten years. This was followed by 15 years at BW. Considered as one of the best letter engravers in the business, he engraved the borders for the series of coaches postage stamps, A178 for Portugal.

COLE, James. *Eng & Pr.* d. 1748. He had been a book illustrator in Great Kirby Street and in 1721 he replaced John Sturt as engraver of Bank of England notes. Upon his death his brother **George** (d. April 1795) replaced James as printer of Bank of England notes. In 1795 **William Cole**, another brother, and Garnet Terry became engravers and printers for the Bank of England (Mackenzie 39).

COMBET, J. 1920-1993. *PEng.* With Renaud he engraved the 50- and 100-franc bank notes, P152 and 153 for France. Combet also engraved the postage stamp Manatee, A8 for Niger.

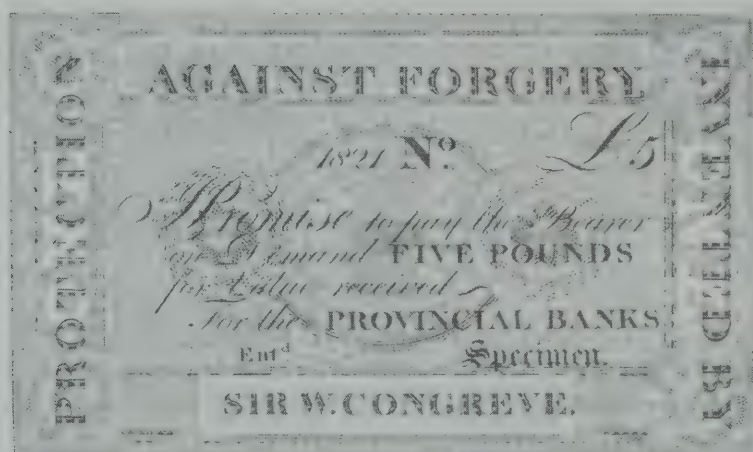
CONGREVE, Sir William. *Inv.* b. 1772, d. Toulouse 16 May 1828. His inventions and improvements of others are many, however the ones most often associated with Sir William are the ball rolling clock and a military rocket.

Between 1802 and 1818 numerous committees were formed to investigate ways of to combat counterfeiting of Bank of England notes. In 1818 the Bank of England announced a competition: the winning entry would be adopted by the Bank. Sir William Congreve was a committee member, nevertheless, he submitted an entry called compound-plate printing. "His colour-printing device consisted of a plate of hard metal, through which an open-work pattern was cut, and which was then filled with molten metal to form a second [detachable] plate." The entire surface was then engraved in a continuous pattern over both plates. "The two plates were then separated, inked in different colours, reassembled and used for printing" (Mackenzie 71) A special device to ink and then print the plates is credited to an engineer named Wilks from the firm of Donkin and Company (Harris 74). The Bank of England rejected this invention in favor of the printing device of Applegarth and Cowper, which eventually was also unadopted.

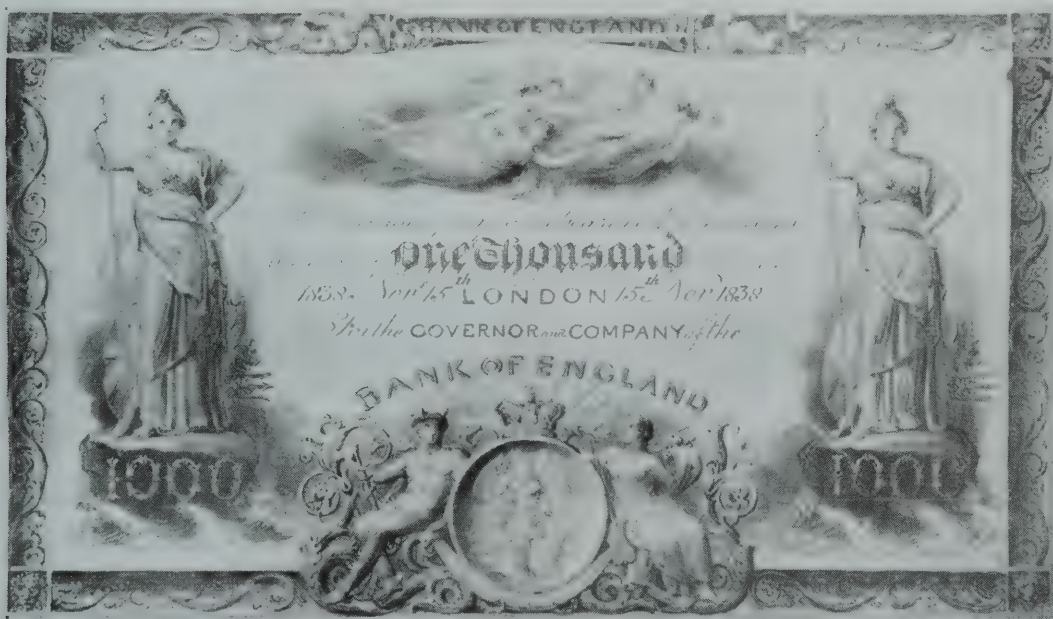
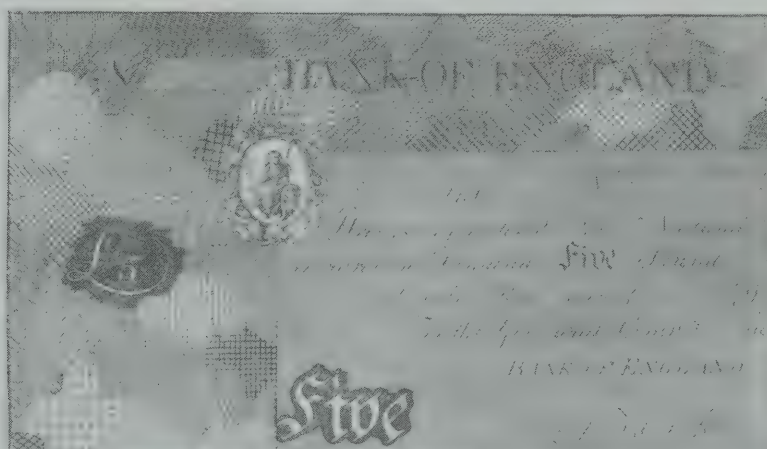
Congreve's compound-plate printing patent was put to use by Branston and Whiting; and a government printer, Somerset House. In 1824 Branston and Whiting took over the patent. Labels, prints, seals, and at least one book cover, *The Works of Harrison Ainswirth*, ca. 1850, were printed with this patent (Harris 72, 84).

Undaunted, Congreve had a plan to improve bank note paper. He pressed three pieces of paper together while wet. The centerpiece had color markings that created a watermark-like pattern. The time to produce this type of paper prevented the invention from being adopted. The Prussians used an example of this paper in 1824. Four examples, each with different color combinations, were heavily tested by the Bank of England.

A "Protection Against Forgery" design by Sir William Congreve.



Alexander Tilloch's 1797 design at the Bank of England.



The *essai* by Henry Corbould, J.H. Robinson and C.R. Cockerell.

COOK, Alfred. *PtEng.* He engraved two of the decimal bank notes for Australia that Gordon Andrews designed.

COOPER, Richard. *Eng.* The 1727 Royal Bank of Scotland bank notes, P276-279 were engraved by Cooper and Joseph Cave (Mackenzie 27).

CORBOULD, Edward Henry. *Des.* b. 1815 d. 1905. This son of Henry Corbould married the daughter of Charles Heath. In 1851 Edward H. Corbould was appointed "Instructor of Historical Painting to the Royal Family" (RL 1943, 14). See Jeens and Humphrys.

CORBOULD, Henry. *Art & Eng.* In 1838 the Bank of England wanted to change designs of their notes. Mr Corbould submitted a sketch for a lovely £1000 note. A committee that included engraver J.H. Robinson and architect C.R. Cockerell contributed to this design. This note incorporated "historical, script, machine, stipple and medallion engraving." The Court of Directors rejected the final design, which is illustrated in H&K, as "a picture with a note in the middle" (H&K 109-110; Mackenzie pl. XII).

"The vignette at the head of the design, depicting the Pleiades, which was adapted from one of Flaxman's drawings in illustration of the poems of Hesiod, was to be stipple engraved by Robinson, who was also to execute the line engraving of the figures of *Mercury* and *Fortune* (representing *Commerce* and *Abundance*) at the foot of the note, and the repeated figure of *Britannia* which was derived from a statue of Juno, then in the entrance hall of the Royal Academy" (Mackenzie 93). At the bottom-center there would be a medallion engraving of William and Mary; the Bank of England had been established under their auspices.

COSSMANN, Alfred. *Art & Des.* b. Graz 2 Oct. 1870, d. Vienna 31 March 1951. He designed the 50-schilling bank note, P96 for Austria; it was engraved by R. Zenziger (Kranister 1985, 174). Cossmann designed postage stamps for Austria: the 1917-1918 issue with the image of Emperor Karl I, A42 and the special handling stamps, *Mercury*, QE1-4. Cossmann is responsible for training Ranzoni, Teubel, Woyty-Wimmer, Schimek, Schuricht, Franke and Zenziger (*EPJ* No. 83, 133).

COTTET, RenJ. *Eng & Des.* b. Paris 1902, d. Rousset les Vignes 25 April 1992. He attended l'École Estienne, where he taught from 1934. Mr Cottet engraved postage stamps for France, Monaco and Luxembourg. His last engraving was for France in 1968.

COUSACK, Peter. *LtEng & PEng.* He was employed at BW, moved to Harrison & Sons where, under Joseph Keen, he worked on the backs of Kazakhstan 5- and 20-tenge bank notes, P9 and 11.

COWPER, Edward. *Inv.* He invented a wallpaper-printing machine that was adapted to print paper money. Stereotypes were bent around a cylinder that could print 1200 notes per hour. "Perfect registration was obtained simply by offset printing of the back of the note from a leather pad which had already received the impression from the stereotype. The machine needed to revolve twice to print one sheet: on the first revolution no paper was inserted, and the impression was made on the leather pad; on the second paper was fed in the front, printed, and the back set-off simultaneously" (H&K 56, 57). See Augustus Applegath.

Example of "Bauertstypen," the only class of work that cannot be reproduced by the method which renders geometrical lines engraving, photo-galvanic work, and all other classes of attempted security printing as easy prey to the forger.

This specimen is not protected against photography, but "Bauertstypen" engravings, when printed in special inks selected by Mr. A. E. Bauer, offer immeasurably the maximum protection against all methods of forgery.

Spécimen du «Bauertstypen» - le genre de travail qui ne saurait être reproduit en gravure par les méthodes avec lesquelles les Bauertstypen peuvent facilement imiter la gravure géométrique ou tout le photo-galvanique et autres genres de l'impression qui sont si vulgaires.

Il est vrai que ce spécimen peut être photographié, mais les gravures "Bauertstypen" imprimées avec des encres spéciales choisies par M. A. E. Bauer offrent le maximum de protection contre toutes les contrefaçons.

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CRAFER, E.W. *Des.* He designed the portrait of Queen Elizabeth II on the 1938-1947 postage stamp issues for St. Lucia, ½d-£1, A22-27 (F&L 112).

CRESSER, Bert. He was engaged in the commercial field of art and before engraving joining DLR. Mr Cresser was an "all around" engraver. It was said that he was capable of laying out and engraving an entire side of a bank note. Bert Cresser is the father of Clive Cresser.



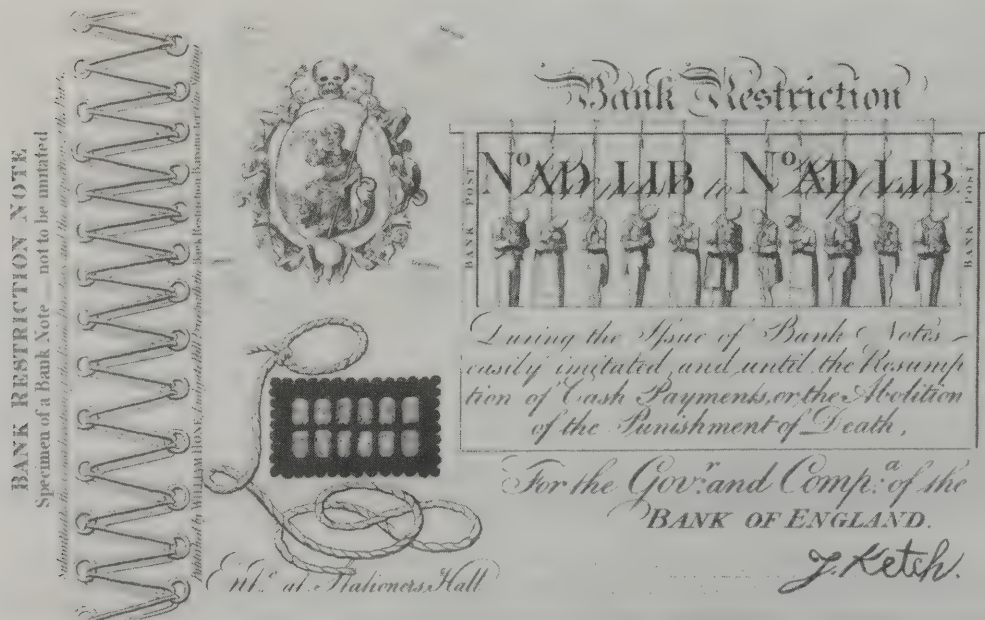
CRESSER, Clive. *PEng.* b. 1934 d. 1994.

A son of Bert Cresser, Clive Cresser was employed at BW and DLR and was known for his almost machine-like precision. Mr Cresser engraved the large lion on the back of the \$500 bank note for the Hong Kong and Shanghai Banking Corp., P186. He also engraved the interior view of *St. Paul's Cathedral* on the BW advertising note with the portrait of Christopher Wren. *Columbus Embarks at Palos* on the back of the DLR advertising note, which served as a souvenir for the International Bank Note

Society London Congress in 1994 was engraved by Mr Cresser; it was his last engraving before he died.

CRNČIČ, Menti Clement. *Art, Des & PEng.* This artist drew and engraved the following notes for Yugoslavia (Stojanović 1996): *Arms of the Kingdom of Serbia*, ½ dinara, P11; *Blacksmith*, 10 dinara, P17; *Farmers Plowing*, 20 dinara, P18.

CROSBIE, Emile. *PEng.* He engraved the two seated boys on the Brazil 20-mil reis bank note, P42.



The famous "Bank of Restriction Note" by George Cruikshank.

CRUIKSHANK, George. In 1819 this British artist, of Dickens-fame, created a satirical “Bank of Restriction Note.” The note was signed by Joe Ketch, a colorful name for the hangman. The hangman’s rope was fashioned into the “£” sign next to twelve heads peering from jail windows. Britannia devours one offender with more waiting at her feet for a similar punishment. The frame around *Britannia* consists of others in varied poses of suffering. Eleven offenders hang from the mass gallows at Tyburn Hill. Below an inscription reads: “During the issue of Bank Notes easily initiated, and until the Resumption of Cash Payments, or the Abolition of the Punishment of Death.” There are other appropriate words and phrases.

CUSSACK, P. *PEng.* He was brought to Harrison’s by Joseph Keen. There, he engraved the portrait of Kenya’s *Daniel T.A. Moi* on the 10- & 20-shillings bank notes, P24 & 25 (with small date of 2.1.1992).

CVETKOVIĆ, Velibor. *PtEng.* He engraved the image of *Nikola Tesla* (art by M. Petrovič) on the Yugoslavia 500-dinara bank notes, P84 & 91.

da TRINDADE, Zelio Bruno. *PtEng & PEng.* b. Rio de Janeiro 13 November 1938. His first instruction in drawing came from his brother Cicero, and engraving studies with his father Walfrides Bruno da Trindade and later with Czeslaw Slania. Mr Trindade joined the Casa da Moeda do Brasil in 1969. He engraved the following bank notes for Brazil:

- P204 *Oswaldo Cruz*, 50,000 cruzeiros.
- P212 *Heitor Villa-Lobos*,
500 cruzados (back).
- P213 *J. Machado de Assis*, 1000 cruzados.



Heitor Villa-Lobos

DACHAUER, Wilhelm. *Art & Des.* b. Ried im Innkreis 1881, d. Vienna 1951. He designed the 20-schilling, P95 and 100-schilling bank notes, P97 & 118 for Austria (Kranister 1985, 166). The probable model for *Science*, on the latter, was Alma Vonih. Dachauer designed the following postage stamps:

Austria

- A98 Rose & Zodiac.
 AP1 Hawk.
 AP2 Wilhelm Kress.
 B71 Siegfried Slays the Dragon, 3+2 gr.
 B72 Gunther's Voyage, 8+2 gr.
 B73 Brunhilda & Krehmild, 15+5 gr.
 B74 Nymphs & Hagen, 20+5 gr.
 B75 Rudiger von Bechelaren & Nibelungen, 24+6 gr.
 B76 Dietrich von Bern & Hagen, 40+10 gr.
 B146 Josef Ressel, 12 gr.
 B147 Karl von Ghega, 24 gr.
 B148 Josef Werndl, 30 gr.
 B149 Carl Auer von Welsbach, 40 gr.
 B150 Robert von Lieben, 60 gr.
 B151 Viktor Kaplan, 64 gr.
 B156 Gehard van Swieten, 5 gr.
 B157 Leopold Auenbrugger von Auenbrugger, 8 gr.
 B158 Karl von Rokitansky, 12 gr.
 B159 Josef Skoda, 20 gr.

- B160 Ferdinand von Hebra, 24 gr.
 B161 Ferdinand von Arlt, 30 gr.
 B162 Joseph Hyrtl, 40 gr.
 B163 Theodor Billroth, 60 gr.
 B164 Theodor Meynert, 64 gr.

Liechtenstein

- 153 J.G. Rheinberger, 50 rappen.
 560 St. Florian, 30 rp.
 561 St. Wendelin, 50 rp.
 562 Mary with Sts. Anna & Joachim, 60 rp.
 563 Nativity, 70 rp.
 565 "Village" by L. Jaeger, 60 rp.
 566 Red Cross, 60 rp.
 567 Imperial Cross, 30 rp.
 568 Imperial Sword, 60 rp.
 569 Orb, 1 franc.
 570 Coronation Robe, 1.30 fr.
 571 Imperial Crown, 2 fr.
 574 Prebendary House, 70 rp.
 575 St. Mamerten, 1 fr.
 578 Downhill Skiing, 70 rp.

(The preceding is from the *EPJ* No. 83, 133.)

DANIELSEN, Johan Christian. *Eng.* b. 1840 d. 1914. This Danish artist contributed to the engraving of the 1875 bank notes for Finland (Talvio 41).

DANTEL, V. *Des.* In 1924 he designed a 75-centimes postage stamp for France; it honored the birth of Pierre de Ronsard (1524-1585), poet and writer. The stamp was engraved by A. Delzers (RL 1943, 51).

DANZINGER, Johann Baptist. *Des.* The designs for the 5- to 1000-gulden bank notes, PA61-67 for Austria are credited to this official and later secretary of the Austrian National Bank (Kranister 1985, 76).

DAWSON, Edward, *PtEng & PEng.* Mr Dawson, along with Harold Bard and E.E. Dickenson, was trained under George Fairweather at W&S. About 1935 Dawson joined BW where he remained until 1946. In that year Mr Dawson moved to DLR where he continued until retirement about 1975. At DLR he engraved a portrait of Ralph Vaughn Williams for an advertising note. (See J.D. White.) Mr Dawson engraved the following bank notes:

Brazil

- P193 Dom Pedro II, 10 cruzeiros.

India

- P87, 89-92 M.K. Gandhi, 10-500 rupees.

Indonesia

- P36 & 37 Sukarno, 5 & 10 rupiah.

Jordan

- P7 & 8 King Hussein, 5 & 10 dinars.

Laos

- P15, 17-19 King Savang Vatthana, 10, 500, 1000 & 5000 kip.



Pakistan

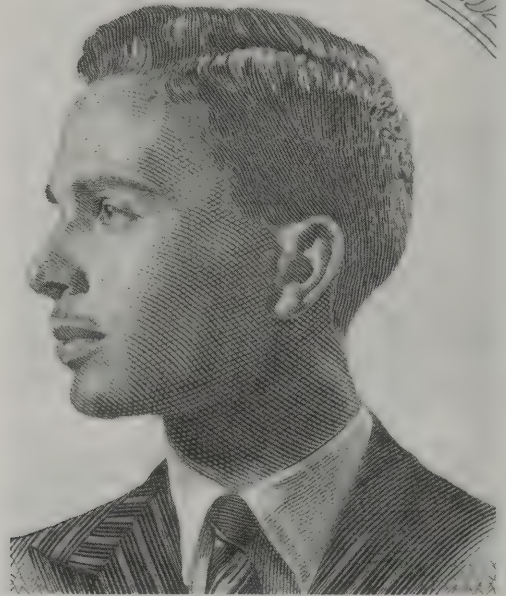
P15-19 *M. Ali Jinnah*, 5-500 rupees.

Spain

P92 *La Vicaria*, 5000 pesetas (back).

Venezuela

P42 & 45 *A.J. de Sucre* (painting by A. Michelena), 10 bolivares (des. by O.C. Meronti).



DAWSON, Harry Preston. *PEng & PtEng*. He came to ABNCo before 1908, and also engraved at Republic BNCo in Pittsburgh, Pennsylvania. Mr Dawson moved to the U.S. BEP and became Superintendent of the Engraving Division on 16 July 1924; he later became chief of the division. Although for a while he worked in his studio near Washington, DC, Mr Dawson was engaged by BABNCo. He engraved the 1934 bank note *essais* for the Bank of Canada; these designs are illustrated in Allan (*CPMJ*, 1990). As part of this series Mr Dawson engraved the \$5 (back) with *Canada* (female figure); \$20 (back) with *Transportation*; \$50 with Sir Charles Tupper; and \$50 (back) with *Invention* (man and motor). C. Gordon Yorke was one of the engravers he guided through an apprenticeship for BABNCo. Harry Preston Dawson engraved the following:

Engravings
by H.P. Dawson



Dawson and his portrait of the *Prince of Wales* for a 1935 Bank of Canada \$2 note *essai*.



Figures intended for or used on stock certificates.

Engravings by H.P. Dawson for Stock Certificates



Harvest



Justice and Civilization



Diana and Hounds

Bank Notes**Bolivia**

- PS173 *Potosi Mountains*, 5 bolivianos (back).
 PS177 *Mining Scene*, 100 bolivianos (back).

Canada

- P40 & 41 *Queen Mary*, \$2.
 P43 *Prince of Wales*, \$5.
 P43 *Electric Power*, \$5 (back).
 P44 *Princess Mary*, \$10.
 P44 *Harvest*, \$10 (back).
 P76 *Landscape*, \$2 (back).
 P79 *Rocky Mountains*, \$10 (back).
 PS543-547 *Bank of Montreal Arms*, \$10-
 \$100.
 PS1380 *Train*, \$20, (eng. with E. Gunn).

China

- P27 *Walled City*, \$10 (back).
 P32A \$50 (back, completed by
 Edwin Gunn).

Mexico

- PS310 *Mining Scene* (eng. with
 Charles Skinner), 500 pesos (back).

Nicaragua

- P33 *Building*, 50 pesos, (back).

Corporate Bonds

- Steel Mill-Loading Scene*, Illinois Steel Co. 4½%
 coupon bond (1910).
Traction Car (eng. with Robert Savage), Buffalo
 and Lake Erie Traction Co. 5% 1st mortgage
 refunding coupon bond (1906).

DE ANGELES, A. *Des.* This designer created the *Students* on the back of the 1000-lire bank note, P114 for Italy.

DEBENHAM, John. *Eng.* d. ca. 1800. He came to Ireland from England before 1767. Debenham engraved illustrations for books and magazines. He also engraved visiting cards, shop bills, coats of arms, etc., and could have engraved bank notes. He was admitted to the Guild of St. Luke in 1769. Debenham held the position of Inspector of Dies and Plates in the Stamp Office (*DIA*).

de BUSSY, J.H. This Amsterdam firm prepared the following bank notes for the Netherlands: 10 gulden, P28, 25 gulden, P29, 40 gulden, P30, 60 gulden, P31, and 5,000, 10,000, 25,000 & 50,000 gulden, PNL. (The preceding was found in Bolten.)

DÉCARIS, Albert. *Art, Des & Eng.* b. 6 May 1901 Sotteville-les-Rouen, d. Paris 1 January 1988. His engraving studies began in 1915 at the École Estienne and later at l'École des Beaux-Arts. Mr Décaris spent five years in Italy drawing figures that would illustrate books. He received his first Grand Prix de Rome in 1919 and began designing and engraving postage stamps in 1930. Mr Décaris designed and engraved hundreds of stamps for France and her colonies. Décaris engraved some of these from his own drawings (RL 1943, 53, 54).

He was a member of the Institut de France, the Académie des Beaux-Arts and an officer of the Légion d'Honneur for Arts and Letters and Croix de Guerre. Until the end of his life he exhibited his artwork. He designed or engraved the following postage stamps:

Cameroun

- Diane de Poitiers, 1.50 francs.
 251 Elephants, 3 fr.
 - Three Figures, 50c.

France

- 300 S.S. Normandie, 1.50 fr.
 302 St. Trophime at Arles, 3.50 fr.

Guinée

- Females (3), 20 fr.

DECUYPER, Henri. *PtEng.* b. 1928. He engraved the following bank notes for Belgium:

- | | | | |
|------|---|------|--|
| P137 | <i>A. Vesalius</i> , 5000 francs. | P141 | <i>Constantine Meunier</i> , 500 fr. |
| P138 | <i>King Baudouin</i> , 20 francs. | P141 | <i>Geometric Circles</i> , 500 fr. (back). |
| P139 | <i>Parliament Building</i> , 50 fr. (back). | P145 | <i>G. Gezelle</i> , 5000 fr. |

DeDECKER, L. *Des.* He designed the following bank notes for Belgium: the *Atomium* on the 20 franc (back), P138, and the *Parliament Building* on the 50 franc (back), P139.

de JONG, W. *Des.* b. 1897 d. 1953. He worked in and designed bank notes for the Netherlands. In addition to a 20-gulden *essai* with a portrait of a *Sailor* dated 9 April 1946 and two 1000-gulden *essais* with a *Young Woman* dated 1950 and 1956. These are illustrated in Bolten (131, 174, 175).

Bank Notes

The Netherlands

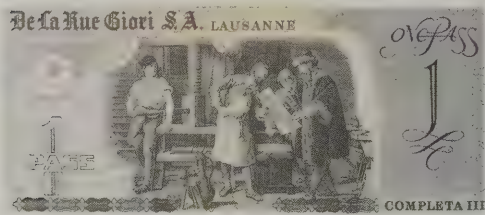
P59 *Male portrait* (reversed and eng. R. Steinhausen) from *The Syndics of the Clothworker's Guild* (by Rembrandt), 10 gulden.

P77 *Blue Girl* (by J.C. Verspronck), 25 gulden.
(Originally created as 20 gulden (Bolten 104).
P82 *Adriaentje Hollaer*, (by H.M. Sorgh; eng. R. Steinhausen), 100 gulden.
(The preceding data was found in Bolten.)

DE LA RUE (see Thomas De La Rue).

DE LA RUE GIORI. Gualtiero Giori, who is descended from 19th century printers in Milan, first sold the revolutionary six-color press in 1947. Organisation Giori was “the first company in the world to design, produce and supply machinery and specialized equipment for printing bank notes and security documents.” An agreement of cooperation with Koenig & Bauer (K&B) in Würzburg, Germany was signed in 1952. K&B, the oldest manufacturer of printing presses in the world was established in 1817 and produces presses and machines for Giori.

Organisation Giori and the De La Rue Group entered into a partnership in 1965. De La Rue Giori, located in Lausanne, Switzerland, offers a full range of services of bank note and security printing. “Bank notes manufactured on De La Rue Giori machines circulate in virtually every country in the world.” De La Rue Giori offers complete support services and maintains two training and research locations in Switzerland. There is also a Research and Development Center in Sunnyvale, California (De La Rue Giori brochure n.d.). See Prof. Roman Hellmann.



This lovely advertising note has an image of Johann Gutenberg on the face; he is seen on the back in his shop. This piece was printed by the Completa III Press, which has the following capabilities: without sheet turning, four colors offset plus three or four colors intaglio on the face and four colors plus one color Intaglioset or offset on the back.

With sheet turning, four colors plus one color offset plus three or four colors intaglio on the face and three colors offset plus one color Intaglioset or four colors offset. Intaglioset, a wet offset process introduced by De La Rue Giori, prints main designs on both sides or on the back of a note. This is not to be confused with intaglio. The Completa III can print 10,000 sheets per hour (De La Rue Giori Completa III brochure n.d.). DLR's interests went to K&B in 2001.

DELHOM, Camillo. *Eng.* He engraved for FNMT in Spain.

DELOCHE, E. *PtEng & PEng.* This Frenchman engraved the following bank notes:

Algeria		P72	<i>Fisherman</i> , 5 fr. (back).
P89	<i>Agriculture</i> , 1000 francs (back des. Carre).	P77	<i>Angels and Mercury</i> , 50 fr. (eng. with Ramognol, des. Merson).
Djibouti		P79	<i>Ceres and Mercury</i> , 1000 fr. (des. Walhain).
P6b	<i>Minerva</i> (des. Walhain), 5 fr.	P79	<i>Labor and Sciences</i> , 1000 fr. (back des. Walhain).
France			
P72	<i>Minerva</i> , 5 francs (art by Walhain).		

- P81 *Ceres and Versailles*, 50 fr.
(des. Serveau).
P81 *Mercury*, 50 fr. (back des. Serveau).
P87 *Ceres and Mercury*, 300 fr.
(des. Serveau).
P92 *Science and Labor*, 20 fr.
(des. Serveau).
P92 *Scientist*, 20 fr. (back des. Serveau).
P94 *Woman and Child*, 100 fr. (des. Jonas).
P94 *Man* (facing left), 100 fr. (back des.
Jonas).
P96 *Blacksmith and Mercury*, 1000 fr.
(back; des. Cheffer).
P98 *Pyrenean Shepherd*, 5 fr. (eng. face;
total des. Serveau).
P99 *Woman and Child*, 10 fr. (des. Jonas).
P101 *Descartes and Angel*, 100 fr.
(des. Jonas).
P130 *Woman*, 1000 fr. (back des. Serveau).

French Indo-China

- P53 & 55 *Goddess*, 5 piastre (back).
P53 & 55 *Minerva*, 5 piastre.

Madagascar

- P35 *Juno* (des. L. Leclerc) 5 fr.

New Caledonia

- P37 *Ceres*, 20 francs.

Poland

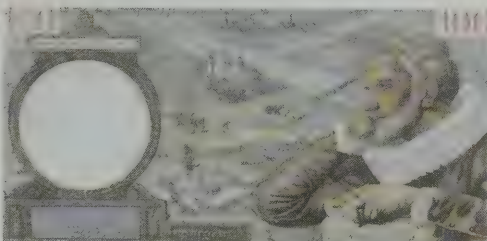
- P53 *Prince M. Poniatowski*, 5 zlotych.
P54 *Kosciusko*, 10 zlotych.

Tahiti

- P12 *Ceres*, 20 francs.

Yugoslavia

- P23 & 24 *St. George & Dragon*
(art by G. Fraipont), 1000 dinara.
P25 & 26 *Woman* (art by C. Serveau), 10 dinara.
P27 *Defense*, 100 dinara (face).
P29 *Queen Marie* (face), 1000 dinara.

**France P94.**

DELZERS, Antoine. *PtEng & PEng.* b. Castelsarrasin 17 Aug. 1875, d. Castelsarrasin 7 Nov. 1943. In 1924 he engraved a 75-centimes postage stamp, A28 for France to honor the birth of *Pierre de Ronsard* (1524-1585), poet and writer; the stamp was designed by V. Dantel. Delzers also engraved the following postage stamps (RL 1943, 51, 52, 54, 55).

Postage Stamps**France**

- | | | | |
|-----|--|------|--|
| A45 | France as Peace (des. P.A. Laurens),
1.50 francs. | B34 | Gothic Angel (des. L.P. Rigal),
1.50+3.50 fr. |
| 323 | Pierre Cornielle, 75c. | B49 | Anatole France, 30c+10c. |
| | | SP28 | Nike of Samothrace, 30c & 55c. |

De MARCO, Terry. *Lt.Eng.* He was employed at W&S before moving to DLR in the 1930s.

der KINDEREN, A.J. *Des.* He designed a Netherlands *essai* for a 25-gulden bank note with the image of *Mercury* engraved by Dupont and illustrated in Bolten (43 & 194).

DE RUAZ, E. *PEng.* This name is found on the backs of the .05- to 100-franc notes for the Franco-Belgian Railways Administration in occupied German territory, each with an image of *Neptune*. See France PR1-PR10. The designer of these notes was R. Vergnot.

de SAINT AUBIN, Augustin. *PtEng.* He engraved the portrait of *King Louis XVI* on the following French assignats: 200, 300 and 1000 livres, PA28-30.

DESFOSSÉS, E. This company that advertised as a “designer, engraver, printer of bank-notes, certificates, cheques and all fiduciary documents” was located at 13 Quai Voltaire in Paris.

DESFONTAINES, Bellery. *Des.* This artist designed the 25-, 50-, and 100-franc bank notes, P7B, 9B and 118b for French West Africa. These notes were engraved by Ernest and Frederic Florian.

DICK, Morris. *PEng.* He was engaged at DLR

DICKENSON, Ernest Edward. *PtEng & PEng.* d. ca. 1958. With Harold Bard and E. Dawson, E.E. Dickenson was trained by George Fairweather at W&S.

Bank Notes

Belgian Congo

P14c & 22 *Soldiers*, 10 francs.

Brazil

P147 *Dom Pedro I*, 200 cruzeiros.

PNL *Abertura dos Portos* by W&S,
not issued.

Guatemala

P29 *Guatemalans*, ½ quetzal (back).

P34 *Indio de Nahuala*, 100 quetzales.



Bel. Congo postage
stamp essai.

DIMITRJEVIĆ, A. *PtEng & PEng.* He engraved the following bank notes for Yugoslavia:

P111, 115, 122 & 144 *Ivo Andrić* (eng. with
D. Andrić), 5000 & 10,000,000 dinara.
P129 *Orthodox Church*, 10,000 dinara
(back).

P149 *Prince-Bishop Petrovich, Peter, II*,
10 dinara.
P149 *Monastery at Cetinje*, 10 dinara (back).
P150 *Đure Jakšić*, 20 dinara.

DOEVE, J.F. *Des.* b. 1907 d. 1981. For the Netherlands Mr Doeve designed the following bank note *essais*: 10 (*H. de Groot; Johan de Witt*), 20 (*Hendrickje Stoffels; Boerhaave; Willem Beukelsz van Biervliet*), 25 (*C. Huygens; J. de Witt*) and 1000 (*Rembrandt; H. Stoffels*) gulden. These are illustrated in Bolten (147, 148, 154, 156, 157, 161, 162).

Bank Notes

The Netherlands

P85 *Hugo de Groot*, 10 gulden
(eng. W.Z. van Dijk).
P86 *Hermanus Boerhaave*, 20 gulden
(eng. W.Z. van Dijk).

P87 *Christian Huygens*, 25 gulden
(eng. W.Z. van Dijk).
P88 *Erasmus*, 100 gulden
(eng. W.Z. van Dijk).
P89 *Rembrandt*, 1000 gulden
(eng. W.Z. van Dijk).
(The preceding data was found in Bolten.)

Engravings by E.E. Dickenson



Guatemala P29



Brazil 500 (mil reis) 1938, not used.



H.G. Carradine, R. Loxley, E. Dawson and G. Fairweather at W&S ca. 1932.

DOMS, A. PEng. This Belgian artist engraved the Serbia 50-dinara bank note, P7. In 1886 Doms also engraved a set of postage stamps for Greece with a profile of *Hermes* designed by H. Hendrickx (RL 1943, 57).

DOMTAR. This Montreal company is the largest producer of specialty paper in Canada and ranks seventh in North America. Domtar was incorporated in 1929 as Dominion Tar & Chemical Co. Ltd.; it originated as a coal tar distillation plant at Sydney, Nova Scotia in 1903. E. Butler Eddy in Hull, Quebec, formed E.B. Eddy Forest Products, a division of Domtar, in 1851. The company makes all types of paper including light weight and specialty papers.

The Luminus plastic substrate is covered with two sheets of “onion skin” and feels like bank note paper with smooth finish. Luminus plastic-paper is being tested in 17 countries and one unidentified country has already issued bank notes made with this substrate.



This sample or test note for Luminus paper by Domtar bears a charming female image engraved at Canadian BNCo. This piece has been observed in two different predominant colors: red and green. There is a watermark of a young lady on the left. The back of this

test piece has a farm scene. Each piece observed has a different serial number on the back.

DONDORF & NAUMANN. This German printing company located in Frankfurt was active in the late 19th century. They printed bank notes for Japan, P1-9 and the Banco Anglo-Peruano, PS104-108.

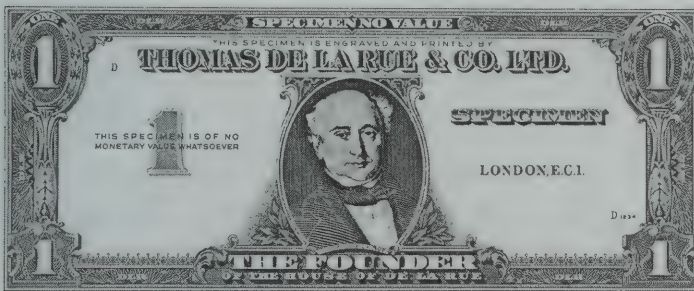
DÖPLER, Emil. *Art & Des.* b. 1824 d. 1905 This German artist was assisted by Ferdinand Tilgmann in designing the 10-mark bank note, P51 for Finland (Tavlio 51). Prof. Döpler designed the 50-mark bank note, P7 with the image of *Germania* for Germany; it was engraved by O. Reim.

DOUBASOV, Ivan I. *Des.* He designed the following Russian bank notes: 3, 5 and 10 chervonetz, P203-205 with V. Lenin; 1 (*Miner*), 3 (*Soldiers*) and 5 (*Aviator*) chervonetz, P213-215; the 1-100 rubles, P216-232; and the backs for the 1-100 rubles, P222-236 (Senkevich, 184, 185, 189, 190, 202, 203).

DOUBTFIRE, Stanley. *PtEng & PEng.* b. London 24 Oct. 1921. At the age of nine he began studying the violin and until he was 16 it appeared that Stanley Doubtfire was headed for a career in music. However, in 1936 he began training under letter engraver Jack Cooper at DLR. Mr Doubtfire remembers polishing copper engraving plates for Alfred Downey, who gave the awed apprentice six pence for each polishing. In 1940 Mr Doubtfire joined the Air Training Corps and was called for service with the RAF the following year and was posted in the Middle East. During this time he studied portrait drawing with a portrait painter in the RAF.



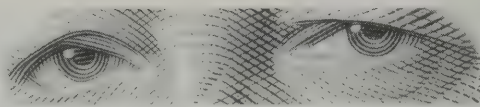
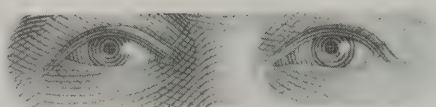
In 1946 Mr Doubtfire married, was demobilized from the RAF, returned to DLR where he worked under Edward Dawson and furthered his drawing and sculpting technique at the Bloomsbury Central School, London. During his time at DLR, he spent 1957-1959 in Pakistan, where he helped to organize a bank note engraving and designing department with local talent for DLR; Pakistan, DLR and the World Bank were the principles in this undertaking. Mr Doubtfire acted as Preliminaries Manager at the printing works in Karachi teaching all aspects of the craft.



In 1957 a test plate was made for the United States to test a Giori press. A \$1 silver certificate plate with the addition of a portrait of *Thomas De La Rue* painted by William Troutschold in 1851 and engraved by Stanley Doubtfire was used for this test.

In 1960 music reappeared in his life when Mr Doubtfire began studying guitar with Len Williams, the father of virtuoso John Williams. In 1982 Mr Doubtfire's book *Make Your Own Classical Guitar* was published. Two years later this engraver-craftsman made his first Renaissance lute, and in 1995 Mr Doubtfire made his first violin.

In response to an observation of the quality of the eyes in a portrait Mr Doubtfire replied, "I always felt that in drawing, painting or engraving, the eyes were the most important feature, where the 'person' is really, and consequently I spent a lot of time and effort trying to perfect my technique in that area."



In 1965 Mr Doubtfire was presented to *H.M. Queen Elizabeth II* during her visit to DLR. This portrait of the Queen was intended for bank notes of Jersey. In 1969 Mr Doubtfire was sent by DLR to Morocco to meet *King Hassan II* and discuss the engraving of a portrait. Unfortunately, neither of these two magnificent portraits were used on bank notes.

The New Zealand postage stamp portrait of H.M. Queen Elizabeth II received worthy acclaim: "Many collectors will probably regard this engraving as the best of all those made for stamps, both from the point of view of the quality of the work and of its likeness to the Queen" *Gibbons Stamp Monthly*, August 1955).

Mr Doubtfire retired from DLR in 1986, but was given a consultancy contract as part-time teacher and advisor to the company's portrait engravers and commissioned to engrave two or three special portraits each year. The contract ended in 1996.

Sample or advertising notes for DLR by Mr Doubtfire include *The Four Continents* by Peter Paul Rubens, printed in various colors, and two portraits of William Shakespeare. A prolific engraver, Stanley Doubtfire is considered one of the best living engravers in Europe. He engraved the following:

Bank Notes

Afghanistan

P47-53 *Muhammad Daud*, 10-1000 afghanis.

Bahamas

P42-49 *Elizabeth II*, \$½-100.

Bhutan

P9 & 10 *Jigme Dorji Wangchuk*,
20 & 50 ngultrums.

Bolivia

P169 *A. de Santa Cruz*, 10,000 pesos.

P170 *Villaruel*, 50,000 pesos.

Botswana

P1 *Man Milking Cow*, 1 pula (back).

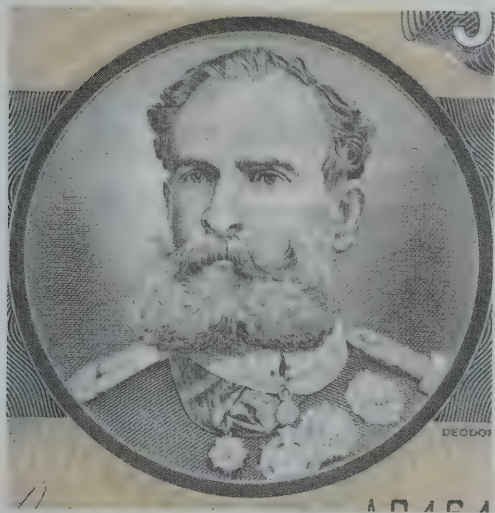
P2 *Workers*, 2 pula (back).



Bhutan P9 & 10.

Brazil

- P191A *Liberty*, 1 cruzeiro.
 P192 *Dom Pedro I*, 5 cruzeiro.
 P194 *D. da Fonseca*, 50 cruzeiros.

**Brazil P194****Brunei**

- PNL *Sultan Hassanal Bolkiah*
 (1993, not used).

Canada

- P94, 97 & 100 *Elizabeth II*, \$2, \$20 & \$1000.

Cayman Islands

- P1-4 *Elizabeth II*, \$1-25.

Ceylon

- P77-78 *Pres. Bandaranaike*, 50 & 100 rupees.

Colombia

- P417 & 419 *Simon Bolivar*, 200 pesos.

- P418 *Capitolio Nacional Bogata*,
 100 pesos (back).

- P428 *Fr. Mutis*, 200 pesos.

Costa Rica

- P249 *National Theatre & Theatrical Mask*,
 500 colones (back).

Cuba

- P88 *C. de Cespedes*, 10 pesos.

Dominican Republic

- P118 *Hydroelectric Dam*, 5 pesos (back).

- P119 *Mella*, 10 pesos.

- P121 *Catedral Primada de America*,
 50 pesos (back).

El Salvador

- P117 *Delgado Addressing Crowd*, 5 colones
 (back).

- P130 *Acajutla Port*, 25 colones.

Ethiopia

- P32 *Girl Weaving Basket*, 10 birr.

Fiji

- P68-72 *Elizabeth II*, \$1-20.

German Fed. Republic

- P13a *Europa & the Bull*, 5 marks.

- P14 *Merchant Imhof* (art by Holbein),
 50 marks.

Ghana

- P15 *Woman in large hat*, 5 cedis.

- P16 *Man with pipe*, 10 cedis.

- P24 *Queen Mother Yaa Asantewa*, 20 cedis.

Gibraltar

- P20-24 *Elizabeth II*, £1-£50.

Greece

- P185A *Athena*, 1 new drachma.

Guatemala

- P63 *C.O. Zachrisson*, 50 quetzales.

Guinea-Bissau

- P6 *D. Ramos*, 100 pesos.

- P14 *A. Cabral*, 5000 pesos.

- P15 *A. Cabral*, 10,000 pesos.

Haiti

- P196-198 *F. Duvalier*, 1-5 gourdes.

Honduras

- P68 *Lempira*, 1 lempira.

Iran

- P59-62 *Shah Pahlavi*, 10-100 rials.

- P97 *Shah Pahlavi giving land deeds to
 villager*, 50 rials (back).

- P101-105 *Shah Pahlavi*, 50-1000 rials.

- P143-146 *Ayatollah Khomeini*, 1000-
 10,000 rials.

Iraq

- P71 & 94 *Abul Ali Hasan ibn al-Hisham*, 10
 & 10,000 dinars.

Ireland, Northern

- P1 *Young girl*, £1.

- P197 *Sir James Martin*, £100.

Ireland Republic

- P70 *Queen Medb*, £1.

Jamaica

- P55 & 58 *Paul Bogle*, \$2.

- P55 & 58 *Children*, \$2 (back).

- P63 *N. Nethersole*, \$20.

Jersey

- P16 *Elizabeth II*, £5.

Jordan

- P10-16 *King Hussein*, ½-10 dinars.

Korea, South

- P43 *Medieval Tortoise Warship*, 500 won.

- P46 *King Sejong*, 10,000 won.

Kuwait

- P6-10 *Amir Shalkh Sabah*, ¼-10 dinars.

Lesotho

- PNL *King Moshoeshoe II* (facing left, essai).

Madagascar

- P70 *Young Girl*, 10,000 francs.

Malaysia

- P20 *Palace at Kuala*, 5 ringgit.

Malta

- P22 *George VI*, £1.

- P23-24 *Elizabeth II*, 10 sch. & £1.

- P37-40 *A. Barbara*, 2-20 liri.

Mauritania

- PNL *Woman, People & Animals*,
 1000 ouguiya (essai).

Morocco

- P56-59 *King Hassan II*, 5-100 dirhams.

Mozambique

- P106 *E. Costa*, 50 escudos.
 P115 *G. Coutinho*, 1000 escudos.

Nepal

- PNL *Mahendra Vira Vikrama*, 1, 100 & 500 rupees.

New Zealand

- P163-168 *Elizabeth II*, \$1-\$100.
 P178 *Kate Sheppard*, \$10.

Nicaragua

- P124 *Chamorro-Bryan Treaty Ceremony*, 20 córdobas.
 P125 *Maximo Jerez*, 50 córdobas.
 P126 *J. Dolores Estrada*, 100 córdobas.
 P146 *B. Zeledon*, 5000 córdobas.

Nigeria

- P20 *Native Dancers*, 5 naira.

Paraguay

- P196 *E.A. Garay*, 10 guaranies.
 P197 *M.J.F. Estigarribia*, 50 guaranies.

Peru

- P105 *M. Grau*, 1000 soles.
 P118 *M. Grau*, 1000 soles.

Philippines

- P133 *A. Mabini*, 1 peso.
 P135 *M.H. del Pilar*, 5 pesos.
 P138 *Antonio Luna*, 50 pesos.
 P140 *Manuel Quezon*, 200 pesos.
 P147 *M. Roxas*, 100 piso.
 P150 *Manuel Quezon*, 20 piso.
 PNL *Pres. Somoza*, 1000 pesos (essai).

Poland

- P176 *Kg. Wladyslaw Jagiello II*, 100 zlotych.

Portugal

- PNL *Queen Isabella*, 50 escudos.
 P179 *F. Pessoa*, 100 esc.
 P182 *Antonio Sergio*, 5000 esc.
 P182 *Antonio Sergio*, 5000 esc. (back).
 P183-184 *Six clasped hands*, 5000 esc. (back).

Saudi Arabia

- P16-18 *King Faisal*, 1-10 riyals.
 P21-23 *King Fahd*, 1-10 riyals.

Scotland

- P215 & 217 *Lord Kelvin*, £20 & £100.
 P219 *David Livingstone*, £10.
 P346-350 *Lord Ilay, Duke of Argyle*, £5-100.

Sierra Leone

- P5-8 *S. Stevens*, 1-8 leones.

Singapore

- P3 *Four Clasped Hands*, \$10 (back).
 PNL *Portrait of first president*.

Slovenia

- P16 *Jože Plenkčik*, 500 tolarjiv.

South Africa

- PNL *Nelson Mandela*. (Engraved in 1995 and not used; it was Mr Doubtfire's last portrait at DLR.)

Sudan

- P16-22 *J. Nimeiri*, 25 piastres-20 pounds.

Switzerland (all designed by P. Gauchat)

- P48 *Girl with Garlands in Hair*, 50 fr.
 P49 *Boy & Lamb*, 100 franken.
 P51 *Woman with Mirror*, 500 fr.

Syria

- P102 *Saladdin & Krak des Chevaliers Castle*, 25 pounds.

- PNL *Hafez Al-Assad* (essai).

Tanzania

- P1-5 *J. Nyerere*, 5-100 shillings.
 P3 *Cement Works*, 20 sh. (back).

Tunisia

- P62-64, 66-68 & 69 *H. Bourguiba*, ½-5 dinars.
 P72 *Montage: Students, Train & Drummer*, 10 dinars (back).

Uruguay

- P72 & 77 *Pedro Figari*, 200,000 & 200 pesos.

Venezuela

- P63 *J. Antonio Paez*, 20 bolivares.

Western Somoa

- P19 *Women Weaving*, 1 tala.

Zambia

- P19-28 *K. Kaunda*, 1-20 kwacha.



Postage Stamps**Antigua**

241-257 Elizabeth II.

Ethiopia

302-306 Haile Selassie.

Gibraltar

123-126 George VI.

Greece**Alexander the Great, 1000 lepta.**598 Kg. Paul & Qn. Fredericka,
5 drachmas.

1101 G. Averof portrait, 1.50 dr.

1104 Andrea Sygros, 4 dr.

Guernsey

56-59 Thomas De La Rue.

158 Market Square ca. 1830, 7 pence.

Hong Kong

- Elizabeth II (1970).

Iceland

284 Hannes Hafstein, 1.25 kronur.

Jersey

106 Sir Winston Churchill, 20 pence.

Jordan

249 King Abdullah, 50 mils.

Kuwait

208-213 Sheik Abdullah (scroll & scales).

Lebanon

- Sculptured freize (eng. 1972).

Leeward Islands

133-142 Elizabeth II.

Morocco

A28 King Hassan.

New Zealand

A118 Elizabeth II.

A119 Elizabeth II on Horseback.

Philippines

621-623 R. Magsaysay.

Saudi Arabia

- King in Robes (1961).

Virgin Islands

102-109 George VI.

Miscellaneous**Postal Money Orders**

Elizabeth II, all values (1953).

Elizaeth II, scratch (scraper) board drawing
for conversion to letterpress, use uncertain
(1953).**Pre-paid Letter and Postcards**Elizabeth II, U.K. On steel for letterpress
(1952-53).**Traveler's Check**National Westminster Bank Building in
London (1977).**Share certificate (U.S.)**Three figures, two designed by Stanley
Doubtfire.**Miscellaneous Portraits**

Charles Babbage (1989).

President of Rwanda, presentation (1980).

DOW, Nigel Alan. *PtEng.* b. London 1929. Following his primary and secondary education Mr Dow received a three-year scholarship at the London School of Photo-Engraving, Lithography, and Commercial Art. After one year Mr Dow joined BW for a three-month trial period; this was followed by a seven years of training under the guidance of French engraver and artist Max Ferré. During his apprenticeship Mr Dow continued his art studies. For Mr Dow and his colleagues, ABNCo engravers like Robert Savage and William Adolph were considered benchmarks of excellence in the engraving field.

Mr Dow's first engraving for the Bank of England was Stephen Gooden's portrait of *Britannia* on the £5 bank note, P371. Unfortunately Mr Gooden died in September 1955 before this note was issued. In 1960 Mr Dow engraved a design by R. Austin, this was rejected in favor of a design by Reynolds Stone, P375 and 376, also engraved by Mr Dow.

Mr Dow became Chief Engraver at BW when R. Godbehear retired in the 1960s. Alan Dow, as his colleagues know him, has engraved more portraits of Queen Elizabeth II than any other security engraver: ten different portraits for the Bank of England and Commonwealth governments. Nevertheless, Mr Dow has been quoted as saying, "I've never really engraved a satisfactory portrait of the Queen. I think everyone has their own ideas as to how she looks—and that includes the photographer" (Hutchins 93).

At times it was necessary for Mr Dow to make a master drawing to improve on one or more photographs provided by the client as the model for the engraving. For the 10-riyals bank note, P23, Bank officials were not happy with the expression of King Fahd of Saudi Arabia on the supplied photograph. One of two drawings by Mr Dow did satisfy the officials. Another example where the engraver's drawing talent was needed was for the portrait of President Siaka Stevens of Sierra Leone for the 20-leones bank note, P14.

Bradbury Wilkinson produced a number of advertising notes and annual calendars with engraved portraits for clients. Three exceptional portraits, *Isaac Newton* (1964), *Charles Dickens* (1974) and *Christopher Wren* (1980) were engraved by Mr Dow.

When BW was taken over by DLR, Mr Dow was engaged by the Swedish firm A.B. Tumba Bruk, at their Sales & Preliminary Unit at Kingston, outside London. Other skilled personnel previously employed at BW also moved to the Swedish firm. This London unit closed in 1991.

In 1988 a request came from the Bank of England for a new portrait of the Queen; the engraving was to be based on a drawing by Roger Withington. The £5 bank note, the first in the new series to be issued was printed on a web press. Remaining denominations, and later runs of the £5 note, were printed on Giori presses.

In 1992 DLR offered a consultant position with provisions for three portraits a year; Mr Dow engraved nine portraits for eight countries under this arrangement. Legendary British engraver Alan Dow retired in 1997 after 52 years of cutting images in steel.

Bank Notes

(Completion date of engraving in parentheses.)

Angola

P104-8 *Luiz de Camoes*, (4 Apr. 1973),
20-1000 escudos.

Belgian Congo

P35 *King Baudouin* (6 July 1957),
1000 francs.

Bermuda

P50-55 *Queen Elizabeth II*, \$2-\$100.

Brunei

P6-10 *Sultan Hassanal Bolkiah*, 1-100 ringgit.

Burundi

P12 *Louis Rwagasore* (5 Aug. 1964),
100 francs.

Cape Verde

P47-50, 52-53A *S. Pinto* (7 Nov. 1958),
20-500 escudos.

Ceylon

P49-53 *Queen Elizabeth II*, 1-100 rupees.

P62-65 *S. Bandaranaike* (31 Oct. 1961)
2-50 rupees.

Costa Rica

P250 *T. Soley Guell* (22 Jan. 1975),
1000 colones.

Cyprus

P45 *Woman Seated* (17 Aug. 1981), 500 mils.

Ethiopia

P41 *Ethiopian Boy and Birds
and Waterfalls*.

Fiji

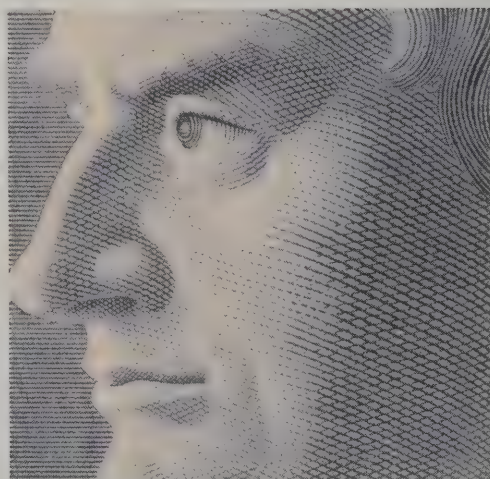
P88-92 *Queen Elizabeth II* (27 Apr. 1993),
\$2-\$50.

Gambia

P4-7 *D. Kairaba Jawara*, (15 Feb. 1971),
1-25 dalasis.

Gibraltar

P25-29 *Queen Elizabeth II* (27 Apr. 1993),
£5-£50.



Issac Newton



Great Britain

- P371 *Britannia* (8 May 1955), £5.
 P375 & 376 *Queen Elizabeth II* (22 Nov. 1961, by Reynolds Stone), £5 & £10.
 P377 & 378 *Queen Elizabeth II* (23 Apr. 1968), £1 & £5.
 P378 *Duke of Wellington*, (26 Feb. 1970, after a painting in Apsley House), £5 (back).

- P382-388 *Queen Elizabeth II* (3 May 1989), £5-£50.

(Most of the preceding notes for Great Britain were designed by Harry Eccleston.)

Guernsey

- P56-59 *Queen Elizabeth II* (27 Apr. 1993), £5-£50.

Iceland

- P43 *M. Stephensen*, 25 krónur.

**Hospital Scene**

- P379 *Florence Nightingale* (21 July 1972), £10 (back). (The *Hospital Scene at Scutari* was engraved by David Wicks.)
 P380 *Queen Elizabeth II* (18 Nov. 1968), £20.
 P381 *River scene at St. Paul's* (20 Aug. 1979), £50 (back).
 P381 *Christopher Wren* (20 Aug. 1979, based on portraits by J.B. Clostermann and Sir Godfrey Kneller and a bust by Edward Pierce), £50 (back).

- P53 *R. Jónsdóttir* (16 Sept. 1985), 5000 krónur.

Iran

- P84-89A *Shah Mohammed Reza Pahlavi* 5000 & 10,000.
 P95 & 96 *Shah Mohammed Reza Pahlavi* (1 Sept. 1966), 20-500 rials.

Iraq

- P46-50 *King Faisal*, ¼-10 dinars.

Ireland Republic

- P73 *W.B. Yeats* (14 Dec. 1978), £20.



Alan Dow and Three Examples
of His Work



Britannia, Great Britain P371.



F. de Lancastre, Portugal P166.



R. L. Stevenson, Scotland P358

Bank Notes (continued)**Isle of Man**

- P24-27 *Queen Elizabeth II* (P. Annigoni portrait), 10 sh., £1, £5 & 50 np.
 P28-37 *Queen Elizabeth II*, 50 np, £1-20.

Jordan

- P28-32 *King Hussein* (6 Sept. 1993),
 ½-20 dinars.

Kenya

- P32-37 *D.T.A. Moi* (10 Aug. 1994),
 20-500 shillings.

Laos

- P33 & 34 *Kaysone Phomvihane*
 (21 Feb. 1996), 2000 & 5000 kip.

Libya

- P37, 46, 51 & 61 *Omar el Mukhtar*
 (14 Apr. 1971), 10 dinars.

Luxembourg

- P48-50 *Grand Duchess Charlotte*
 (26 Aug. 1952), 10, 20 & 100 francs.
 P53-56 *Grand Duke Jean* (7 Apr. 1966),
 10- 100 francs.
 P57-60 *Grand Duke Jean* (3 June 1980),
 100-5000 francs.

Malaysia

- P1 & 2 *Tunku Abdul Rahman* (5 Oct. 1962),
 1 & 5 ringgit.

Malta

- P25-30 *Elizabeth II* (28 Jan. 1957),
 10 sh.- £5.

Mauritius

- P32 & 33 *Elizabeth II*, 25 & 50 rupees.

Mongolia

- P53-57 *Sukhe-Bataar* (8 Sept. 1992),
 5-100 tugrik.

Mozambique

- P104 *Caldas Xavier* (28 July 153),
 500 escudos.

Nepal

- P16-21 *Mahendra Vira Vikrama*
 (22 April 1969), 1-1000 rupees.

New Zealand

- P169-176 *Queen Elizabeth II*, \$1-100.
 P180 *Sir Apirana Ngata* (26 Apr. 1992),
 \$50.

Oman

- P20 *Sultan Qaboos* (6 Sept. 1976),
 20 rials.
 PNL *Sultan Qaboos* (11 Feb. 1997),
 100 & 200 baisa & ½ rial.

Philippines

- P146 *S. Osmeña*, 50 piso.
 P171 *S. Osmeña* (30 Oct. 1984), 50 piso.

Portugal

- P166 *Filipa de Lancastre* (26 Oct. 1960),
 1000 escudos.
 P175 *Dom Pedro V* (20 March 1967).
 P180 *J.X.M. da Silveira*, 500 escudos.
 (This portrait was based on a drawing
 by Professor Luis Filipe de Abreau,
 at da Escola Superior de Belas-Artes
 de Lisboa, who also designed
 this note.)

Portuguese Guinea

- P43 *Honório Barreto* (10 Nov. 1964),
 1000 escudos.

Rhodesia

- P24-26 *Queen Elizabeth II* (P. Annigoni
 portrait), 10 sh., £1 & 5.

Saint Helena

- P5-10 *Queen Elizabeth II*.

Saudi Arabia

- P23 *King Fahd* (22 June 1983), 10 riyals.

Scotland

- P119-123 *Sir Walter Scott* (8 Sept. 1992),
 £5-100.
 P358, *Robert Louis Stevenson*
 (26 April 1994), £1.

Sierra Leone

- P14 *Siaka Stevens* (19 Feb. 1981),
 20 leones. (Later issue modified by the
 engraver to show wrinkles on neck.)

South Viet Nam

- P20 *Nguyễn-Hue* (21 May 1965), 200 dong.

Sweden

- P60 *Medieval Harvest* (8 Sept. 1986),
 1000 kronor (back).

Tanzania

- P6-8 *J. Nyerere* (2 July 1975), 10, 20 & 100
 shilingi.

Trinidad and Tobago

- P26-9 *Elizabeth II* (P. Annigoni portrait),
 \$1-20.

Venezuela

- P71 *Gen. R. Urdaneta* (painting by M.
 Tovar y Tovar; 18 Apr. 1988),
 20 bolivares (des. by Brian Fox).

Zambia

- P17 & 18 *K. Kaunda* (29 Dec. 1973), 10 &
 20 kwacha.

Postage Stamps**Abu Dhabi**

A1 Al Sheik Shakbut bin.

Antigua

128 Lord Nelson, 30¢.

Bahrain

A3 Sheik Isa bin Sulman Al Khalifah.

Barbados

220 Casting Net, 6¢.

Bermuda

Sir. G. Somers & Sea Venture, 2½d.

British Antarctic Territory

14 R.R.S. Shackleton, 10 sh.

Cayman Islands

123 Thatch Rope Industry, 1½d.

126 Caymanian Seaman, 2d.

132 Cayman Schooner, 2 sh.

Cook Islands

155 Queen Elizabeth II.

Cyprus

172 Troodos Forest, 15m.

177 Famagusta Harbor, 40m.

179 Hala Sultan Tekke, 100m (orig. 250m).

Dominica

126 & 136 Picking Oranges, 4¢ & \$2.40.

Ethiopia

290 Parliament Building, 12c.

302 Dejach Balcha Hospital, 5c (originally 12c).

330 Port Massana, 50c.

344 Princess Tsahai at Sickbed, 30c.

353 Haile Selassie & Fair Emblem, 15c.

AP3 Douglas DC3.

AP10 UN Economic Confed., Addis Ababa.

Fiji

151 Queen Eliz. II (Annigoni portrait).

Great Britain

406 Shakespeare, 2/6.

Iran1384 Shah Mohammad Reza Pahlavi,
20 rials.**Iraq**

A33 King Faisal II.

184 King Faisal II, 30 fils.

Ireland, Republic of

A43 J. O'Donovan & E. O'Curry.

Libya

A27-8 King Idris.

Maldiv Islands

64 Government Secretariat, 25 rupees.

Malta

246 Monument of Great Siege, ¼d.

258 Christ the King Monument, 2 sh.

Montserrat

122 Picking Tomatoes, 24c.

Morocco

A1 Sultan Mohammed V.

New Zealand

280 Queen Elizabeth II, 2d.

B46 Health Camp Fed., 1½d.

B49 Children Picking Apples, 1½ d + ½d.

331 Gold Digger, 3d.

333 Manuka Flower, ½d.

Niue

97 Thatched Dwelling, 3¢

Philippines

855 Apolinario Mabini, 3s.

860 Rajah Soliman, 30s.

878 Pres. Manuel Roxas, 6s.

856 Marcelo H. del Pilar, 5s.

A182 Antonio Regidor, 6s.

Portugal

A94 Sancho II, 90c and Pedro I, 2\$00.

Rhodesia & Nyasaland

A19&20 Queen Elizabeth II.

171 Arms, £1.

Sarawak

205 Melanau Basket Making, 20¢.

Solomon Islands

89 Ysabel Canoe, ½d.

Somaliland Protectorate

138 Martial Eagle, 5 sh.

Southern Rhodesia

84 Farm Worker, 3d.

94 S. Rhodesia Arms, £1.

Tonga

100 Royal Palace, Nukualofa, 1d.

107 Fuaamotu Airport, 6d.

112 Queen Salote, 10 sh.

Turks & Caicos Islands

124 Spiny Lobster, 2½d.

133 Cable Office, 5 sh.

Western Somoa

211 Somoan Chieftainess, 3 sh.

212 Preparing Copra, 2 sh.

Zanzibar

A29 Sultan Seyyid bin Khalifa.

DOWNEY, Alfred J. *Eng.* b. 1883, d. London, England 1945. This engraver was trained as a bookplate engraver; an example is illustrated. After World War I, with the demand for engraved bookplates in decline, Mr Downey was employed at Perkins-Bacon before joining DLR. There, among other subjects, he engraved the portrait of *George VI* on bank notes for the Bahamas, P9-11.



returned to civilian life and three years of engraving study at the Central School under Mr Friend. Mr Downey also spent three years studying drawing at St. Martins School. In 1952 he joined DLR where he engraved both postage stamps and bank notes. Leslie Downey is the son of Alfred Downey.

Downey & Co. Ltd., a company established by Alfred Downey, an engraver and father of A.J. Downey, continues to operate in London. The company began at the turn of the 20th century in the West End of London. Harold Wolfenden joined the company as an apprentice engraver and purchased the company in the 1920s. Wolfenden became a recognized engraver of postage stamps.

In 1929 William Turner joined the company and purchased it ca. 1959. As printers and makers of fine stationery, Downey & Co. Ltd. operates under the name of Christopher Turner, son of William.

DOWNEY, Leslie. *PtEng.* b. England 18 March 1915, d. Surrey 14 March 2001. He studied at the Central School of Arts and Crafts in London for four years. Following six years in the army, three of these as a POW in Germany and Italy. In 1946 Mr Downey



Thomas De La Rue, Guernsey P53.

Bank Notes

Guernsey

- P53 *T. De La Rue*, £5.
 P52 *D. De Lisle Brock*, £1 (back).
 P55 *Adm. Lord de Saumarez*, £20 (back).

Jamaica

- P48 Elizabeth II, £5.
 P49-52 *Elizabeth II*, 5 shillings-£5.

South Korea

- P47 *Yi Hwang*, 1000 won
 (probable engraver).

Venezuela

- P48 *S. Bolivar*, 100 bolivares
 (des. O.C. Meronti).
 P50 *F. de Miranda*,
 (painting by C. Fernandez),
 P54 *A. Bello*, 50 bolivares
 (des. E.J. Blackman).

DRUMMOND, _____. PEng. He was employed by W&S and engraved the following bank notes for Switzerland:

P5 & 35 *Woodcutter* (by F. Hodler) 50 fr.
(back), & 100 francs.

P5 & 35 *Scyther* (by F. Hodler), 100 fr. (back).

P5 & 35 *Woman*, 50 & 100 fr.

P6, 28 & 34 *Woman*, 50 fr. & 100 fr.

P7, 29 & 36 *Woman*, 500 fr.

P7 & 36 *Woman from Appenzell*, 500 fr.

P8, 30 & 37 *Woman*, 1000 fr.

P8, 30 & 37 *Foundry* (by E. Burnand),
1000 fr. (back).

P31 *Woman in Neuchatel Costume*, 10 fr.
(The preceding is from MdR.)

DRUPSTEEN, J.T.G. Des. b. Hasselt, the Netherlands 1942. This artist designed the Netherlands 10-1000-gulden bank notes, P99-102.

DUBASOV, Ivan. Des. He is employed as a bank note designer in Russia.

DUBREUIL, _____. PEng. For Madagascar he engraved the *Woman, Animals and Boat* on the 100-franc bank note (back), P52.

DUJARDIN, _____. Eng. He engraved the French 5-franc bank note P60, and 20 fr., P61 and 68 (all des. Chazal).



DULAC, Edmund. Art & Des. b. Toulouse, France 22 October 1882, d. London 25 May 1953. As an introverted child he decorated the lid of a box at age eight. In 1890 Dulac entered the Petite Lycee in Toulouse and graduated 10 years later. Soon he was drawing everything and everyone in his neighborhood. Dulac demonstrated talent, evening drawing the cover for his graduation program. Nevertheless, his parents enrolled him in law school at Toulouse University, but the young artist found time to attend l'École des Beaux-Arts.

Two years of boredom at law school and recognition at art school helped persuade Dulac's parents to allow him to follow his heart. In 1903, after three years at l'École, the young Dulac received a scholarship to the Académie Julien, the Parsian school where Alfonse Mucha had studied. Unhappy with the method of teaching, Dulac left school, met an American 13 years his senior and married her. The short-lived marriage failed and he returned to Toulouse. By the fall of 1904 Dulac fulfilled his dream and moved to England.

By the age of 31 Dulac became the highest-paid illustrator of the time. In 1914 he was invited to submit his work to an exhibition of the International Society of Painters, Sculptors and Gravers. During World War II Dulac designed a set of charity stamps for the Children's Red Cross.

With considerable success behind him, including a calendar with stamp-like images for the Beck Engraving Company in Philadelphia, Dulac became interested in postage stamp and bank note design.

The artist asked DLR to print a pack of playing cards with one of his designs. The company was so impressed they invited Dulac to their facilities, and later he was engaged to design postage stamps and bank notes.

He worked with BW to coordinate stamps and bank notes for the French, Belgians and other governments in exile. Dulac designed the following:

Bank Notes**Czechoslovakia**

PNL *J. Jungmann*, 500 korun *essai* ca. 1942 (White 182).

P65 *J. z Poděbrad* (port. by Mikoláš Aleš), 1000k, P65.

France (Tresor Central)

P105-107 *Marianne*, 100, 500 & 1000 fr.
(The model was Lea, wife of friend Emile Rixens.)

French Equatorial Africa (and other French possessions)

P10-14, P14A *Marianne*, 5-1000 fr. & *Marianne with Torch*, 5000 fr.

Netherlands

PNL *Dutchman*, 20 gulden *essai*, 1933 (White 153).

Poland

P83 *Woman Wearing Crucifix* (eng. W. Vaček), 20 zlotych.

P83 *Farming Landscape* (eng. W. Vaček), 20 zlotych (back).

**Marianne, Martinique P24.****Postage Stamps****Camaroun**

A23 *Lorraine Cross and Joan of Arc Shield*
5c-20 fr.

France

A144 *Marianne* 10c-50 fr.

French Guyana

A22 *Arms of Cayenne* 10c-20 fr.

French West Africa

A1 *Colonial Soldiers* 10c-20 fr.

Great Britain

234 *George VI & Elizabeth*, 1½d.

A101 *George VI* ½ -5d.

A104 *George VI* 2/6d & 5/- (eng. J.A.C. Harrison).

315 *Elizabeth II*, 1/3d.

274 *Olympic Games* 1/-.

367 *Elizabeth II*, 1/-.

Guadeloupe

A17 *Dolphins* 10c-20 fr.

Madagascar

A16 *Traveler's Tree* 5c-20 fr.

Martinique

A24 *Victor Schoelcher* 10c-20 fr.

New Caledonia

A22 *Kagu* 5c-20 fr.

Reunion

A26 *Produce*, 5c-20 fr.

St. Pierre & Miquelon

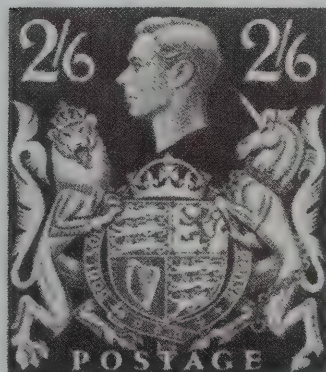
A28 *St. Malo Schooner*, 5c-20 fr.

Somali Coast

A29 *Locomotive and Palms*, 5c-20 fr.

Wallis & Futuna

A1 *Tiki Carving* 5c-20 fr.



DUMONT, L. *PtEng*. This French artist engraved the following Serbian bank notes, each with a portrait of *Prince Milan Obreno* and *Woman & Soldier*: 1, 5, 10, 50 & 100 dinara, P2-6.

DuPONT, P. *PEng*. b. Hilversum 1870, d. Amsterdam 1911. He studied at the Ryles Normal School in Amsterdam and the Academy des Beaux-Arts. Mr DuPont was also active in France. He worked in and engraved the following bank notes for the Netherlands: *Labor and Welfare*, eng. with J.J. Aarts, 10 gulden, P34 (Bolten 236).

DUPUIS, Daniel. *Art & Des*. b. 1849 d. 1899. His creativity began as a painter and then he switched to sculpture and medallic engraving. In 1872 Dupuis engraved the 5- and 10-centimes postage stamps for France. He and Georges Duval created the design for the Serbia 10-dinara bank note, P9 & 10, and the 50 franc, P62 and 64 for France. The latter engraved by Jules Robert has *Women and Angels* on the face and an *Allegory* on the back.

ĐURIČ Milenko. *Art, Des & Eng*. He created and engraved the Yugoslavia 25-para bank note, P13 (Stojanović 1996).

DURRENS, Claude. *PtEng*. 1921-2002. He engraved the bank note portraits of *Montesquieu* on P155 and *Pascal* on P156 for France, and *Shakespeare* on a DLR advertising note.

DURUSSEL, ____. *Eng*. This Swiss engraver from Bern engraved the frame on postage stamp designs Scott D1 and D2 for Switzerland (*EPJ* No. 16, 261).

DUVAL, Georges. *Art, Des & Eng*. Active in the late 19th and early 20th centuries, he was a member of the Salon d'Automne. Duval designed or engraved the following bank notes as indicated:

Brazil		P73	<i>Agriculture</i> (eng. Romagnol), 10 fr. (back).
P42	<i>Boys Seated</i> (eng. E. Crosbie), 20 mil reis.	P73	<i>Minerva</i> , 10 fr. (eng. Romagnol).
France		P74	<i>Bayard</i> , 20 fr. (eng. Romagnol).
P62 & 64	<i>Women and Angels</i> , 50 francs (des. with Dupuis, eng. J. Robert).	Romania	
P66	<i>Woman and Mercury</i> , 500 fr. (des. with Barré, Dupuis & Cabasson; eng. Barre, Robert, Dujardin & Pannemaker).	P20 & 30	<i>Girl with Fruit & Boy with Oar</i> , 20 lei.
P67	<i>Mercury and Woman</i> (des. with Barré and Chazal), 1000 fr. (eng. Barré, Robert and Maurand).	P20	<i>Eagle</i> , 20 lei (back).
P70	<i>Ornamentation</i> , 5 fr. (back).	P22	<i>Agriculture & Farmer's Wife</i> , 500 lei.
P72	<i>Minerva</i> , (eng. Deloche), Duval designed remaining portions of the face of this note, 5 fr.	P22	<i>Farming Women</i> , 500 lei (back).
		Serbia	
		P9	<i>Defense, Mercury and Children</i> , 10 dinara.
		P10	<i>Music</i> , 10 dinara.

EBERLING, A.R. *Art.* He created the portrait of V.I. Lenin on the Russia 1- to 10-chervonetz bank notes, P202-205. S.A. Pomansky designed the 1 chervonetz and Ivan I. Doubasov designed the others; A.G. Blume engraved these notes. Mr Eberling also created the watermark image of Lenin on the 1947 issue (Senkevich 184, 190).

ECCLESTON, Harry, O.B.E. *Art & Des.* He graduated from the Birmingham College of Art about 1942. Following four years in the Royal Navy Mr Eccleston returned to study under Professor Robert Austin at the Royal College of Art's Engraving School and took First Class Honors and a Research Scholarship. In 1951 Mr Eccleston began teaching at illustration and graphic design at South-East Technical College in Barking. During this time he produced some etched intaglio plates.

His next position began in 1958 at the Bank of England Printing Works. This artist designed the 1971-82 issues for Great Britain, P377-381. With the exception of the *Isaac Newton* portrait, based on portraits by Kneller, all the others were engraved by Alan Dow. The denomination guilloche at the lower left on the back of the £50 note is based on Grinling Gibbons wood carvings in the South Choir Aisle of St. Paul's Cathedral. Mr Eccleston also designed notes for Singapore, printed by BW.

He is a fellow of the Royal Society of Painters in Watercolours, served as president of the Royal society of Painter Etchers & Engravers and describes his bank note design work as "a sort of intellectual joy." Mr Eccleston retired from the Bank of England in the 1980s. (See N.A. Dow for a list of bank note designs by H. Eccleston.)

EDER, Jaroslav. *Sculptor, Medalist, Xylographer.* b. Bzi, Železný Brod County 10 June 1910. He worked as an automobile mechanic until 1935 when he began engraving studies at the State German High School for Artistic Crafts. In 1938 studied sculpting at the High School of Applied Arts in Prague under Prof. J. Horejc and engraving at the Academy of Graphic Arts under O. Španiel. The Slovakian bank note overprint, P1-3 on the Czech 100-, 500- and 1000-korun bank notes, P24-26 is the work of Mr Eder.

EDWARDS, _____. *Eng.* This name appears on engravings in a collection of vignettes once held by Jacob Perkins.

EICHLER, Zdzisław. *Des.* He designed a 10-zlotych bank note, P69 for Poland.



EIDENBENZ, Hermann. *Art & Des.* b. Cannanore, India 4 September 1902. Following one year of schooling in India Hermann Eidenbenz continued his education in Switzerland. He received commercial and industrial art training in Zürich at Orell Fussli and the School for Industrial Art. In 1923 Mr Eidenbenz worked under Professors Deffke and Hadank in Berlin. Three years later he was teaching at the Industrial School in Magdeburg.

About 1930, with his two brothers, he opened a graphic art studio, H., R. and W. Eidenbenz in Basel. In 1953 his reputation brought him the direc-

torship of the Industrial Art School in Braunschweig. Since 1955 Mr Eidenbenz has been engaged as an artist for H.F. & Ph. F. Reemtsma in Hamburg. This graphic artist designed the following bank notes for the Federal Republic of Germany:

- P19 & 31 *Young Man* by A. Dürer, 10 marks.
 P19 & 31 *Gorch Foch* (ship), 10 marks (back).
 P20 & 32 *E. Tucher* by A. Dürer, 20 marks.
 P20 & 32 *Violin and Clarinet*, 20 marks (back).
 P21 & 33 *Chamberlain H. Urmiller*, 50 marks.
 P21 & 33 *Holsten-Tor Gate in Lubeck*, 50 marks (back).
 P22 & 34 *Sebastian Münster* by Christoph Amberger, 100 marks.
 P22 & 34 *Eagle*, 100 marks (back).
 P23 & 35 *Hans Maler zu Schwaz*, 500 marks.
 P23 & 35 *Eltz Castle*, 500 marks (back).
 P24 & 36 *Limburg Cathedral*, 1000 marks (back).
 P24 & 36 *J. Schöner* by L. Cranach the Elder, 1000 marks.

Switzerland

- P45 *Gottfried Keller*, 10 fr.
 P46 *Gen. G.H. Dufour*, 20 francs.



Germany P34.

EISENMENGER, August. *Art & Des.* With Josef Storck this historic painter designed the 1000-gulden bank note, P3 for Austria. (Kranister 1985, 108).

EKHOLM, Birger. *Eng.* In addition to postage stamps for Finland he engraved stamps for other countries including Denmark and Sweden. With R. Achren and S. Rönnerberg, Ekholm engraved the 1955 bank notes for Finland, P91-95, and 1963 notes, P98-106.

EKSTRÖM, Erik. *Des.* He is the primary designer of the face designs for the 10-1000 markkaa bank notes, P113-117 for Finland.

EMERY, Garry. *Des.* For Australia he designed the \$20 bank note, P53 with portraits of *Rev. J. Flynn* and *M. Reiby*, and the \$5 note, P56 with the images of *Sir Henry Parkes* and *Catherine Helen Spence*.



ENSCHEDÉ. (see Johan Enschede en Zonen)

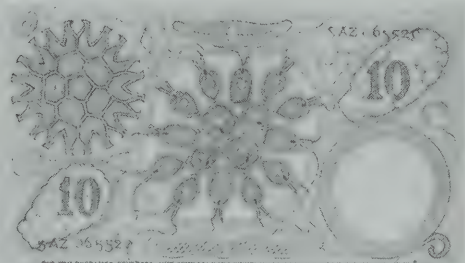
ERMAKOV, Yuri. *Eng.* He works as a security engraver in Russia.

ERNI, Hans. *Art & Des.* This Swiss graphic artist created a number of unissued bank note designs for Switzerland, including the 50 franken, P42 and 1000 franken, P44; these and others are illustrated in *The Swiss Banknote 1907-1997*.

ESCHER, MAURITS CORNELIS. *Art & Des.* b. Leeuwarden, the Netherlands 1898, d. Laren 27 March 1972. His family moved to Arnhem in 1903 and it was there where Escher attended high school. He was an average student and his artwork did not impress his examiners. To please his father Escher entered the School of Architecture and Decorative Arts in 1919. After hearing Samuel Jesserun Mesquita lecture on graphic design, the young Escher, with his father's approval, switched to graphic design. He left school after two years with little encouragement from his teachers and went to Italy, where he married and remained until 1935 when he moved to Switzerland. Escher traveled throughout Italy and later in Spain. In 1937 his family moved to Belgium. Seven years later he returned to Holland to live in Baarn. Escher's magnificent enigmatic creations in a variety of mediums that are studied and appreciated all over the world must have confounded his teachers.

He created book illustrations and in 1950 Escher was commissioned to design 10-, 25-, 50- and 100-gulden bank notes for the Netherlands; the commission was withdrawn two years later. All but the 50 gulden is illustrated in the *Magic Mirror*. Escher also designed postage stamps including those for the United Nations and Venezuela (Ernst 58). He designed postage stamps honoring the 75th anniversary of the World Postal Union for the Netherlands 10c and 20c, A78, the National Aviation Fund 6c, SP68 and the Netherlands Antilles 6c and 25c, A42.

Escher created bank note designs for 10, 25, 50 and 100 gulden. None of those illustrated here were used.



M.C. Escher's 10 gulden essai with *Anthoni van Leeuwenhoek* © 2005 The M.C. Escher Company. - Baarn - Holland. All rights reserved.

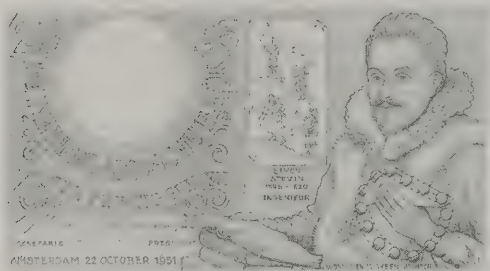
EVANS, James. *PEng.* This engraver served his apprenticeship at Bradbury Wilkinson and remained there until the 1950s. He was engraving at De La Rue in 1961.

EVE, George. *Des.* In 1914 new designs were being considered to replace British Treasury notes known as Bradburys, because of the bold signature of Secretary of the Treasury John Bradbury. It was George Eve who added the image of *St. George and the Dragon* (H&K 117).

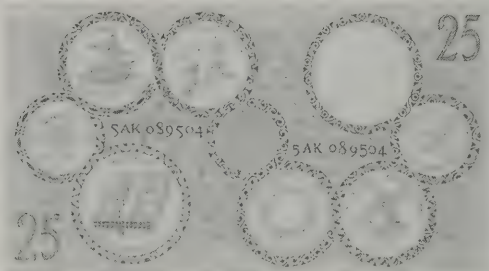
EWERT, Sven. *PtEng.* b. Gamla Uppsala 31 July 1895, d. 1959. He engraved the following postage stamps for Sweden:

A27	<i>Death of King Adolphus</i> (des. O. Hjortzberg after a painting by Walbom), 10, 15, 25 & 90 öre (RL 1943, 68).	- 278 345 533	Gustav V, 15 öre. Gustav V, 5 kronor. Oscar Montelius, 5 öre. Selma Lagerlöf, 30 öre.
A68	Gustav III, 20 öre.		

Bank Note Essai Drawings by M.C. Escher



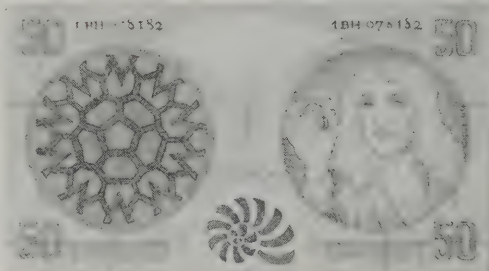
Simon Stevin



Back Design



Christian Huygens



Back Design



Christian Huygens

FADEJEV, Aleksandr. *Des.* In 1861 he made the original drawings for large denomination bank notes in markkaa, PA35-38 for Finland. The images on the 100 mark, PA38, were adapted from a lithograph, *Views of Helsinki* by F.O. Liewendahl (Talvio 38 & 40). An unknown artist altered the designs of these notes.



FAIRMAN, Gideon. *Des. & PtEng.* b. Newton, Fairfield County, Connecticut 26 June 1774, d. Philadelphia 18 March 1827. He already had an excellent reputation as an engraver before coming to Philadelphia from Albany, NY ca. 1811, where he studied with George Hutton. As a member of Murray, Draper, Fairman & Co. (1811-1818) Fairman engraved and designed. In 1819, with Jacob Perkins, Asa Spencer and Charles Toppin, he went to London, England to form Perkins, Fairman & Heath at 29 Austin Friars; in 1820 they moved to 69 Fleet Street. This threesome came to London to unsuccessfully compete for an engraving contract with the Bank of England. In 1822 Fairman returned to the U.S. to continue work with companies he headed.

FAIRWEATHER, George R. *PtEng & PEng.* b. Dundee, Scotland 1875. He was educated at the Geogre Heriott School in Scotland, and gained his initial engraving ability as a book illustrator. During his training in Edinburgh, Fairweather attended night classes at the Heriot-Watt College. He joined Waterlow & Sons in 1901, but continued night classes at London Polytechnic and Hornsby Art Schools. Mr Fairweather became the chief vignette engraver at W&S.

Following his service with the Royal Scots Brigade, during World War I, Mr Fairweather returned to W&S. In the years that followed Mr Fairweather engraved countless bank note and postage stamp plates for countries around the world including the landscape on a 10-shilling bank note, PS113 for Southwest Africa. Unfortunately there is no source that lists Mr Fairweather's bank note work.

He retired in 1946, but only after he saw two of "his boys," J.L. Keen and G.H. Carradine, back at W&S after they returned from World War II. Mr Fairweather's last act was to assure that his two protégés would receive deserving salaries. George Fairweather is a key figure in British security engraving: he trained Harold Bard, Ed Dawson, E.E. Dickerson, G.H. Carradine and Joseph Keen.

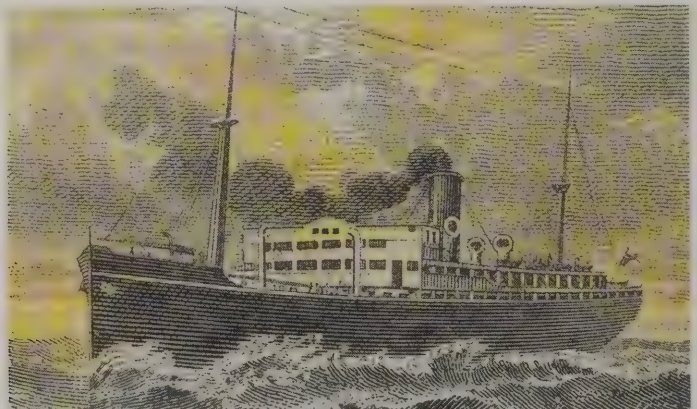
There was a shortage of engravers at W&S in the early 1950s. Mr Fairweather returned to engrave the *Harvesting* scene on the British West Africa 20-shillings bank note (back), P10.

Mr Fairweather was the chief picture engraver and overall head of engraving at WS. He trained most British engravers who worked into the 1990s. Fairweather's engraving legacy continues through Stanley Doubtfire, who learned from Ed Dawson, Robin Taylor a disciple of Doubtfire, and Anthony Smith, who benefited from the artistry and skill of Joseph Keen.

George R. Fairweather is to English engraving what William Ford was to American engraving and Trento Cionini to Italian and the engravers of other countries.



At least two different W&S advertising notes have this female on the back and two different ships on the face. Mr Fairweather engraved the three images and etched the sky.



George Fairweather engraved the following postage stamps for Portugal:

319	Camoens, 6c.	340	Tomb of Camoens, 2\$40.
324	Monument to Camoens, 20es.	352	Castello-Branco's Study, 10c.

FAIRWEATHER, W.G. *Des.* He designed the 1925 postage stamp issue for Rhodesia (F&L 26). Relationship to G.R. Fairweather is uncertain.



FAJT, Václav. *PtEng & PEng.* b. Plzen 8 August 1952. During his early years he studied art and painting and from 1967-1971 attended the High School of Art and Industry in Turnov and the Special Art School in Prague from 1971-1973.

The number of postage stamps and first day covers he has engraved for the Czech Postal Authority exceeds 100. Many of these have received awards. *Umění na známkách, Praga 88*, published for the World Stamp Exposition in Prague, has an illustration of one of Mr Fajt's stamps on the cover.

Mr Fajt, an avid tennis player and a man who is admittedly obsessed with engraving, joined the State Printing Works in Prague in the late 1970s; he left that position in 1995 to work as a free-lance engraver. (Mr Fajt engraved the self-portrait seen here.)

Bank Notes

Cuba

P107 *Che Guevara*, 3 pesos (litho).

Czechoslovakia

P94 *P.Orsag-Hviezdoslav*, 10 korun.

P95 *Learning Tree*, 20k (back).

P96 *L. Štúr*, L., 50k.

Czech Republic

P4 & 11 *"A" and Crown*, 50 korun (back).

P6 & 13 *Hands*, 200k (back).

P7 & 14 *Božena Němcová*, 500k.

P8 & 15 *F. Palacký*, 1000k.

P8 & 15 *Eagle and Kroměříž Castle*, 1000k.

P9 *Churches: St. Vitus; the Loretto, Vyšehrad; St. Nicholas; St. Jacob; and Old Town Hall*, 5000k (back).

P10 *Crown & Crest*, 20k (back).

P12 *Charles University Seal and Crest*, 100k (back).

Slovakia

P22 & 25 *Madonna*, 100 korun.

P23 & 27 *L. Štúr*, 500k.

P26 *A. Bernolák*, 200k.

P26 *Trnava*, 200k (back).



Czech Republic P7 & 8.



Engravings by
Václav Fajt.

Hands,
Czech Republic P6.



Czechoslovakia: *P. Orsag-Hviezdoslav, P94* and the *Learning Tree, P95.*



Madonna,
Slovakia P22.



Ex Libris: *St. Anthony* after Dürer engraved by Václav Fajt (enlarged 250%).

Postage Stamps

Czechoslovakia & Czech Republic

2457	Lillies & Frog, 1 korun.
2459	Heron, 3.60k.
2468	Oleg K. Zotov, 50 haler.
2470	Hansel & Gretel by L. Zwerger, 4k.
2478	Two Sculptures, 3k.
2523	Crowing Rooster, 3k.
2536	Landscape & Flowers, 3k.
2588	Avenue of Poplars, 3k.
2589	Martyrdom of St. Dorothea, 4k.
2610	Funerary Pendant, 2k.
2625	Woman Savaged by Horses, 5k.
2631	The Ventriloquist by F. Tichý, 2k.

2633	Clown by K. Svolinský, 6k.
2635	Boy & Mandolin by Sturdík, 2k.
2648-9	Butterfly, 2k & 3k.
2682	J. Trnka Self-Portrait, 5k.
2705	Waldstein Palace, 1k.
2706	Old Town Square, 2k.
2507	Charles University, 3k.
2708	Prague Castle, 4k.
2716a	Ariadne by S. Ricci, 10k.
2716b	Bacchus by S. Ricci, 10k.
2767	Winter Evening in Town, 4k.
2813	St. John the Baptist by Rodin, 5k.
2838	Holy Infant of Prague, 3k.
2846	Coincidence by L. Guderna, 5k.
3169	Divan by Bukovac, 5k.
-	Jan Petr Molitor, 26k.

FALZ, Egon. *PtEng.* For Venezuela he engraved the following bank notes at Bundesdruckerei: *A. Bello*, 50 bolivares, P65; *Simon Bolívar* (painted by Tito Salas); and 100 bolivares (des. by R. Gerhardt), P55 & 66. Mr Falz engraved the portrait of *Hans Maler zu Schwaz*, P23 and *P. Ehrlich*, P42 on the 500 and 200 marks, respectively, for the Federal Republic of Germany.

FEIGL, Bedřich. *Art & Des.* b. 6 March 1884. In 1942 he created *essais* for 100- and 500-korun bank notes for Czechoslovakia. The back of the 100 korun *essai* has the Prague Castle and the Charles Bridge as used on P63, and a female on the left and a male harpist on the right. (Mixa 107).

FEL, W. *Des.* He designed the following bank notes:

French Indo-China

P109 *Bao Dai*, 200 piastres.

Madagascar

P48 & 54 *Man and Woman*

(face, eng. G. Beltrand), 1000 fr.

P48 & 54 *Ox Cart*, 1000 fr.

(back, eng. G. Regnier).

Reunion (and other French possessions)

P52 *Woman*, 1000 fr. (back).



FELDWICK, D. *Eng.* He engraved the first adhesive postage stamps for Liberia. The 6, 12 and 24¢ values, Scott A1, had the image of *Liberty*. The lithographed stamps were printed by Dando, Todhunter & Smith in London (RL 1943, 74).

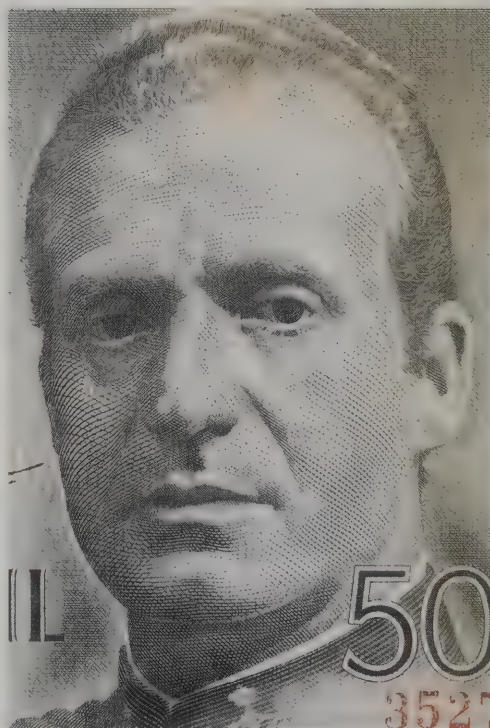
FENDI, Peter. *PEng.* b. 1796, d. Vienna 1842. He was one of those who engraved the Austrian bank notes dated 1 January 1841, PA70-74 (Kranister 1985, 82).

FENTON, James. *Des & Eng.* This artist from Dundee, Scotland, like many engravers from the early 19th century, was a utility engraver who described himself on his letterhead “as an engraver and copper-plate and lithographic printer, able to produce a range of items including cards, invoices, circulars, funeral letters, coats of arms, cheques, and bank notes” (H&K 84). Fenton designed and engraved the 1838 £1, £5 and £10 bank notes for the Eastern Bank of Scotland (Douglas).

FERGUSON, W.W. This company produced the 1818 bank notes for the Commercial Bank of Scotland. (Symes 10).

FERNANDEZ, Antonio Manso. *PtEng.* b. Madrid 1934, d. Madrid 1993. He engraved the portrait of *King Juan Carlos I* on the 5000-peseta bank note, P160. His portrait engraving of *Cánovas del Castillo* on a 1000-peseta *essai* is illustrated in Mörck (80).

FERNANDEZ, C. *Des.* He designed the 1912 postage stamps for Portugal and some colonial issues in 1913 & 1914 (RL 1943, 40).



FERRÉ, Max. *PtEng.* This French engraver was employed at Bradbury Wilkinson from about 1939 until 1954 when he retired. Mr Ferré engraved two mythical beasts for a Scottish bank; this could be the back for the £1, P265. He also engraved a 50c postage stamp with Alfonso II, for Portugal, and the following bank notes:

Congo Democratic Republic (Bel. Congo)

P2 *Moliro man*, 1000 francs.

Egypt

P24-27 *King Farouk*, 1-100 pounds.

P25 *River God*, 5 pounds, (back).

Luxembourg

P45-6 *Grand Duchess Charlotte*, 50 francs.

Portugal

P166 *Adoration*, 1000 escudos.

South Africa

P100 *Jan van Riebeeck*, 100 pounds.



FERREIRA, Antonio da Conceição Pais. *PEng.* b. Lisbon, Portugal 3 January 1923. He attended the Escola Industrial Machado de Castro, and then applied for the Academia Nacional das Belas Artes. Following this schooling Mr Ferreira began an apprenticeship at the Banco de Portugal, where he spent his entire career and became Chief Engraver. In addition to engraving he is also a xylographer.

In addition to his engraving of bank notes and postage stamps, Mr Ferreira has drawn and engraved a number of *ex libris* designs for private parties. He engraved the portrait of Alfonso II on the 50c postage stamp, A194 for Portugal. This artist is the recipient of a number of awards including medals for his exhibitions.

FERSLEW, Martinus William. *Des & Eng.* b. 1801 d. 1852. He is responsible for the first Danish postage stamp, the "4rbs," issued on 1 April 1851. He, along with printer, Andreas J. Schmidt Thiele, Postmaster Frantz Christopher von Jessen, and Director of Posts Magrius Otto Sophus Count Danneskjold-Samsøe, are featured on Danish postage stamps issued in 2001.

FIALA, Václav. *Art & Des.* b. Prague 15 July 1896, d. Prague 25 June 1980. He studied painting in Vienna in 1910 and 1911. He accompanied his family to Russia and studied at the Academy of Petrograd in 1915 and 1916 under Profs. Makovskij and Zaleman. In 1922 Mr Fiala visited Japan and returned to study at the Academy of Graphic Arts in Prague attending special classes with Max Švabinský. Mr Fiala exhibited in Japan, the U.S., France and the U.S.S.R. and was awarded numerous prizes.

He submitted two designs for a Czech 50-korun bank note. The face of one and the back of the other were selected for P90. A *Russian Soldier and Partisan* occupy the face and the *Slovnaft Refinery* in Bratislava is seen on the back.

FINDEN, Edward Francis. *Eng.* b. 30 April 1791, d. 9 Feb. 1857. He and his younger brother William Finden were students of James Mitton. Edward and William worked together during their creative years. Edward Finden was a prolific landscape and portrait engraver. It "is

difficult to believe the industry implied by the number of plates signed with their [he and his brother] names" (BH 1989, 33). In the 1830s this commercial engraver also worked on bank notes (H&K 84).

FINDEN, William. b. 1787 d. 1852. With his brother he apprenticed under James Mitton. William Finden modeled his early work after James Heath. William and Edward Finden took on a number of students and employed assistants at their studio at 18 and 19 Southampton Place, Euston Square. This landscape and portrait engraver, like his brother, was prolific. In the 1830s this commercial engraver also worked on bank notes (H&K 84).

FISCHER, A. PtEng. b. Vienna 1926. He engraved postage stamps for Austria including the portraits of *D. Richard Zsigmondy* on a 6-schilling postage stamp, 1133 and musician *Carl Ditters von Dittersdorf* on a 2-schilling stamp, 1008.

FITZGERALD, Edward. *Eng.* d. ca. 1825. Professionally active by 1790, he worked in Dublin and was "Engraver to the Bank of Ireland" (*DIA*). Printing began in 1784 by William Wilson of Dame Street, Dublin, the official printer to the Bank. The seated figure of *Hibernia* with an Irish harp was "engraved from a painting by Angelica Kauffman" (Mackenzie 32).

FLAMENG, Francois. *Art & Eng.* b. 1856 d. 1923. He painted allegorical and historic images for the Hotel de Ville in Paris. Flameng received the grand prize at the Salon of



Collection Francois Delamare (auction in Paris 20 June 2000, expert Mr Alain Weil).

French Artists in 1889, was a member of the Institute, a commander of the Legion of Honor and became professor at l'École des Beaux-Arts. For France he designed the 5000-franc bank note, P76; Jules Robert engraved it. An *essai* for 1000 francs with this design was prepared; it is dated 5 March 1897. The face and back are illustrated in D&F as lots 132 and 133. In the same sale catalog there is a unique *essai* for 100 francs, lot 131, also by Flameng. The subjects are Mercury, Labor and Agriculture.

FLEURY, Hugo. *Des.* b. 1893 d. 1983. A total of 44 British Crown Colonies or Dependencies used the same design for 176 postage stamps, based on an accepted *essai* by Fleury, to celebrate the Silver Jubilee of King George V. The design on the St. Lucia 5/- postage stamp, A26 for 1938 was based on a watercolor by this artist (F&L 8 & 113). Fleury was engaged by W&S for 51 years.

Fleury designed bank notes for China, Ecuador, Spain, Switzerland (1942), Turkey (1953) and other countries. *Essais* by Fleury include: China, three notes, 1940s; Thailand 50 baht, 1955-56 (*Bank Note Reporter* 1984, 1986 & Mixa). Bank note *essais* for 15 countries were in a Phillips auction in Feb. 1984. Fleury designed the following bank notes:

Belgian Congo

- P19 *Warega Tribesmen*, 1000 francs.
 P19 *Youth and Two Musicians*, 1000 francs (back).

Czechoslovakia

- P61 *Karel Havlíček Borovský*, 20 korun.
 P62 *Gen. Milan R. Štefánik*, 50k.
 PNL *Dr. E. Beneš*, 1000k *essai* by BW.

Greece

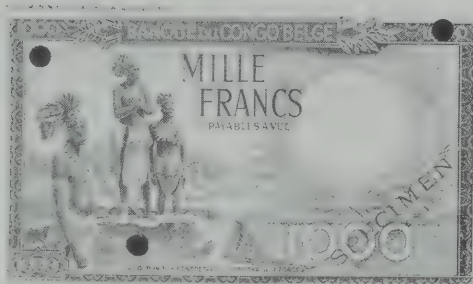
- P108 *Peasant Women*, 100 drachmai.
 P108 *Stone Carving*, 100 drachmai (back).

Guatemala

- P33 *R. Landivar*, 20 quetzales.
 P33 *Meeting of Independence*, 20 quetzales (back).

Luxembourg

- P42 *Grand Duchess Charlotte*, 20 francs.
 P42 *Farmer with Sickle*, 20 francs (back).

**Portugal**

- P152 *M. de Aviz*, 1000 escudos.
 P152 *Monastery*, 1000 escudos (back).
 P155 *D. de Goes*, 500 escudos.
 P155 *Pulpit*, 500 escudos (back).

Scotland

- PS592 *Arms*, £5.

FLORIAN, Frederic. PEng. b. 1858. He began as a wood engraver and created numerous book illustrations. Florian engraved the following bank notes:

France

- P78 & 86 *Blacksmith and Agriculture*
 (eng. with Romagnol), 100 fr. (back).

French West Africa

- P7B & P9B, 25 & 50 francs.

Serbia

- P12 *Defense* (art by G. Duval), 100 dinara.



B. Fojtášek

FOJTÁŠEK, Bedřich. *Lith & Des.* b. Tylovice (near Rožnov pod Radhoštěm) 17 July 1909, d. Prague 22 March 1990. He attended evening classes at the High School of Applied Arts and studied with Prof. A. Mudruňka. From 1919-1935 he worked as a lithographer at the A. Haase Printing House in Prague. Mr Fojtášek joined the NBCS, now the STC, in 1936; he retired in 1977.

During his time at the STC he worked on many bank notes creating graphic designs, security features and other elements. Mr Fojtášek also made adaptations of designs suitable for printing.

Bank Notes**Bohemia & Moravia**

- P1 *Liberty*, 1 korun.
 P2 *J. Jungmann*, 5k.
 P5 *Liberty*, 100k.
 P8 *Girl*, 10k.
 P9 *Boy*, 20k.
 P10 *Bohemian Woman*, 50k.

Czechoslovakia

- P66 *M.R. Štefánik*, 50 korun.
 P66 *Banská Bystrica*, 50k (back).
 P70 *Girl with Wreath in Hair*, 20k.

- P70 *Peasant Woman & Vase*, 20k (back).
 P72A *Geometric design*, 20k.
 P74 *Girl*, 1000k.
 P75 *Prague National Theater*, 5000k (back).
 P76 *Czech Arms*, 100k (back).
 P88 *Orava Dam*, 10k (back).
 10k *essais* (NPS 31).

Slovakia

- P4 & 5 *A. Hlinka*, 10 & 20 korun.
 P12 *Fruit, Pitcher & Mountains*, 500k (back).

FONTANAROSA, Lucien Joseph. *Art, Des & Eng.* He received the grand Prix de Rome in 1936; four years later Fontanarosa destroyed all his works. He was made a member of the Institute in 1955, and opened a new studio in Paris in 1964. He designed the following bank notes for France:

- P150 *H. Berlioz*, 10 fr. (face eng. Jubert, back eng. Armanelli).
 P152 *M. Quentin de la Tour*, 50 fr. (eng. Renaud & Combet).
 P153 & 154 *E. Delacroix*, 100 fr. (eng. Renaud & Combet).
 P156 *B. Pascal*, 500 fr. (eng. Armanelli & Durrens).



FORRESTER, T. *Des & Eng.* He designed the 1825 £1 bank note (eng. Kirkwood) for the Arbroath Banking Company, the £5 note (eng. J. Menzies), PS287 for the Commercial Bank of Scotland, and engraved the 1 guinea note (des. John Bevgo), PS157 for the British Linen Bank.

FORSETH, Einar. *Des.* For Sweden he designed low value postage stamps with *the Lion and Crown*, A16. (RL 1943, 68).

FOX, Brian. *Des.* He designed the Venezuelan 20-bolivares bank note, P71 produced at A.B. Tumba Bruk. Alan Dow engraved the face and Agnes Miski-Török the back. Mr Fox moved to Harrison's and worked under Joseph Keen.

FRAIPONT, G. *Des.* He designed the following bank notes:

Djibouti

P9a *Woman with Olive Branch*, 500 francs.

P9a *Native Woman*, 500 fr. (back).

Yugoslavia

P22 *Woman with Sword*, 100 dinara.

P22 *Man with Fruit and Shield*, 100 dinara (back).

P23 *St. George & Dragon*, 1000 dinara.



FRANÇOIS-CHARLES OBERTHUR. This French security printing company was founded by Francois-Charles Oberthur, the son of Francois-Jacques, an intaglio engraver, and a native of Mainz. The elder Oberthur moved to Strasbourg and shared a printing house with Alois Senefelder, the inventor of lithography.

At the age of 17 the younger Oberthur was teaching linear drawing in Strasbourg. Francois-Charles Oberthur spent some time in Paris before settling in Rennes in 1837, where the company that bears his name was established. In 1842 he was awarded a certificate of Master Printer by the King. By 1870 the company was flourishing, and with the assistance of his sons Charles and René the company grew and employed over 1200 people.

Prior to World War II this company was requested by the Banque de France to print their bank notes. A security-printing department was established and merged with Chaix, Neogravure and Desfosses. Serge Beaune devised a multicolor intaglio printing process that was considered one of the most efficient to deter counterfeiting. Beaune and Gualtero Giori created a new generation of intaglio presses.

In 1984 Francois-Charles Oberthur was taken over by an industrial group and now operates as Francois-Charles Oberthur Fiduciaire. In addition to bank notes for 45 countries, this company, with five plants in France and 800 employees, creates and prints bonds, securities and a variety of documents. Banknote Corporation of America is a subsidiary company.

FRANKE, Rupert. *PtEng & PEng.* b. Vienna 30 October 1888, d. Vienna 26 June 1971. He attended the Technical School for Printing, Gold- and Silver-smithing, the Vienna School for Applied Arts and the Graphic Teaching & Research Institute.

Following his apprenticeship at the Austrian National Bank under F. Schirnböck in 1924, Mr Franke accepted an appointment at the Hungarian National Bank. After 1948 he returned to the Austrian National Bank to engrave and instruct other engravers.

This Austrian engraver trained by Alfred Cossmann executed paper money and stamps for Austria, Belgium, Holland, Hungary, Poland, Spain, Sweden, Switzerland and Persia.

Bank Notes

Austria

- P127 & 128 *Horseman from Spanish Riding School* (des. R. Franke), 10 sch.
 P129 *Joseph Haydn*, (painting by Thomas Hardy), 20 sch.
 P130 *J. Prandtauer*, (des. E. Amadeus-Dier), 50 sch.
 P132 *Woman profile* (des. E. Amadeus-Dier), 100 sch.
 P132 *Mermaid* (des. E. Amadeus-Dier), 100 sch. (back).

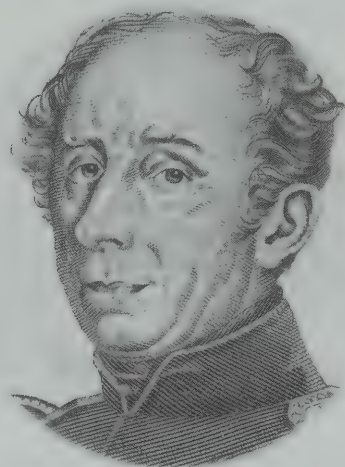
(The preceding data was found in DEABN.)

Hungary

- P89 *Count I. Szechenyl*, 5 pengo.
 P90 *F. Deak*, 10 pengo.
 P91 *L. Kossuth*, 20 pengo.
 P92 *Prince Rakoczi*, 50 pengo.
 P93 *King Matyas*, 100 pengo.

Switzerland

- P39 *J.H. Pestalozzi*, 20 francs.
 P46 *G.H. Dufour*, 20 francs.



Postage Stamps

Austria

- B184 *St. Ruprecht's Church*, 30+70 gr.
 B197 *St. Stephen's Cathedral*, 1+5 sch.
 B198 *St. Stephen's Cathedral*, 2+10 sch.
 B202 *Coal Mine*, 12+8 gr.

- B203 *Oil derricks*, 18+12 gr.
 B204 *Textile Machinery*, 30+10 gr.
 B205 *Iron Furnace*, 35+15 gr.
 B207 *Horse & Jockey*, 60+20 gr.
 B210 *Abbey at Melk*, 10+5 gr.
 B215 *National Library*, 35+15 gr.

Austria (continued)

- B216 "Workshop of Printer of Engravings,"
by Schmutzer, 48+12 gr.
B220 Prison Camp Visitor, 18+12 gr.
B222 Industry, 60+20 gr.
B234 Parliament Building,
1.40 sch.+70 gr.
B252 St. Rupert, 20+10 gr.

- B259 Madonna by M. Pacher,
1.40 sch.+70 gr.
C50 Scheider Lake, 3 sch.
C52 Torsäule, 5 sch.
C53 St. Charles Church, 10 sch.
(The postage stamp data is from the *EPJ* No. 83,
133).

FRANZEN-MATTHEWS, Majvor. *PtEng & PEng.* b. 21 May 1938. Her first postage stamp was done in 1967. Ms Franzen-Matthews, one of the few female security engravers in the world, retired from her position at the Swedish Postal Union in late 1980s. She engraved the following Swedish postage stamps:

- 733 Right-Hand Traffic, 35 öre.



- 817 Albert Egdröm, 35ö.

- A229 Postal Aircraft, 5ö-75ö.
956 Row of Willows, 40ö.
1004 Postal Union, 1 kr.
1086 Rural Postman, 1 kr.
1109 Women's Year, 75ö.
1180 John Ericsson, 1.30 kronor.
1276 Drill-weave Tapestry, 4 kr.
1294 Johan Olof Wallin, 4.50 kr.
1584 Storlom, 2.30 kr.
A394 Europa (des. & eng.), 1.30 & 1.70 kr.
- Gavia Arctica, 2.30 kr.

FREUND, Jean-Francois. *Art & Des.* For Belgium he designed the 1-1000-francs bank notes, P92-96, each with conjoined portraits of King Albert and Queen Elisabeth (*IBNS* No. 2, 1996).

FRIED, Max. *ScEng.* He engraved the script on Austrian bank notes PA85-A88 and PA90 (Kranister 1986, 94, 98, 100).

FRISTRUP, Nilaus. *Art & Des.* b. 1836 d. 1909. This Danish artist and mint director, A.F. Soldan created the Series of 1875 designs and the 20-markkaa bank note, PA52 for Finland (Talvio 41 & 51).

FUCHS, Hans-Joachim. *PtEng.* He engraved the portrait of *Simon Bolivar* on the Venezuela 500-bolivares bank note, P67, and a portrait of *Friedrich von Schiller* on a 20 pfennig postage stamp for Germany.

FÜHRICH, Josef. *Des.* b. Kratzau Bohemia d. Vienna 1876. He was a painter of religious subjects and designed the 10-gulden bank note, PA89 for Austria (Kranister 1985, 100).



FURUYA, Ginjiro. *Eng.* He was engraving at the Japanese Paper Money Office under Edoardo Chiossone.

GALDIKAS, Adomas. *Art & Des.* b. District of Kretinga, Lithuania 18 October 1893, d. New York 7 December 1969. His art studies in Lithuania were completed at Stiglitz Art School; he then studied in France, Italy and Sweden. From 1923 to 1940 Mr Galdikas headed the Graphics Division at Kaunas Art School in Lithuania; he also taught painting from 1944 to 1948. Four years later he moved to the U.S. This artist designed the unissued 1000-litu bank note, P20B and the following bank notes for Lithuania (LP 155, 156):

P21 *Geometric patterns*, 500 litu (des. with V. Jomantas).

P22 *Agriculture & Civilization*, 1000 litu (des. with V. Jomantas).

P24 *Dr. J. Basanavicius*, 50 litu (face).

P24 *Church* (Lithuanian), 50 litu (back).

P25 *Woman with Cornucopia*, 100 litu (face).



P25 *Building*, 100 litu (back).

P26 & 27 *Grand Duke Vytautas the Great*, 5 & 20 litu (face).

P26 *Medieval Warriors*, 5 litu (back).

P27 *Liberty Statue*, 20 litu (back).

GALE & Butler. In the mid-18th century they produced bank notes at Crooked Lane in London. John Varley, considered to be an excellent engraver, was engaged by this company (MacKenzie 29).

GALLE, André. *PtEng.* b. 1761 d. 1844. A member of the Institute, he was one of the most famous medallic engravers of his time. Galle was a recipient of the Legion of Honor. For France he engraved the following bank notes: the 100 francs, P45 with *Women* on the face; the 200 francs, the 250 francs, and the 500 francs, P25, 30 and 36, all with *Women* and *Mercury* on the face. All denominations were designed by Normand.

GALLEN-KALLELA, Akseli. *Des.* b. 1865 d. 1931. He designed the 25-, 50- & 100-markkaa bank notes PS111-113 for Finland. He was an aide to the commander-in-chief General Mannerheim during the Civil War in 1918 (*The Numismatic Exhibition of the Bank of Finland*, 31; Talvio 136 and P. Sarvas).

GAO, Jenn-Yeu. *PEng.* He was a prolific engraver of bank notes, postage stamps and securities in China. Mr Gao engraved the *Waterfalls of Yellow River* on the back of the 50-yüan bank note for China, P888 and the *Great Wall* on the 100 yüan, PFX7. He continued to engrave after his retirement. Mr. Gao's daughter, Tieh-Ying Gao, followed him and was employed at the Beijing Engraving and Printing Works.

GAO, Tieh-Ying. *PEng.* She is the daughter of Jenn-Yeu Gao and is employed at the Beijing Engraving and Printing Works.

GARRASI, R. Des. In the 1930s and 1940s he designed the following bank notes:

Italy

- P26 *Caesar Augustus*, 1 lira (back).
P27 *Julius Caesar*, 2 lire (back).

- P31 *Female in Helmet*, 5 lire.
P82 & 88 *Italia*, 1000 lire.

GASPÉ (GASPARINI), Eugene. PEng & PtEng. As engraver his name appears on the following bank notes:

Djibouti

- P9a *Woman with Olive Branch*, 500 francs.

France

- P92 *Science and Labor* (des. C. Serveau),
20 fr. An *essai* for this design bears the
name of Deloche as engraver (DF 39).
P92 *Scientist*, 20 fr. (back).

Madagascar

- P41 *France & Africa* allegory
(des. H. Gayon), 100 fr.

Romania

- P53 *Women (2) & Infant*, 2000 lei (face).
P57 & 87 *Women & Children*, 10,000 lei (face &
back).
P61 *Wolf, Romulus & Remus, Women &
Children*, 5,000,000 lei (face & back).

GAUCHAT, Pierre. Art & Des. For the following bank notes for Switzerland this artist had plasticine models made and lighted them from different angles until the appropriate effect was achieved. They were then photographed for the engraver; some of Mr Gauchat's relatives served as models.

- P47 *Girl* (eng. H. Bard), 50 fr.
P47 *Apple Harvesting* (eng. H. Bard), 50 fr.
(back).
P49 *Boy* (eng. W. Vaček), 100 fr.
P49 *St. Martin* (eng. W. Vaček), 100 fr.
(back).
P50 *Fountain of Youth* (eng. H. Bard),
500 fr. (back).



- P50 *Woman with Mirror* (eng. H. Bard),
500 fr.
P52 *Woman*, 1000 fr.
P52 *Dance Macabre*, 1000 fr. (back).



Back P47



Back P49

GAUT, J. Des. He designed the 1d postage stamp for New Zealand in 1898 (F&L 82).

GAYON, H. Des. This artist designed the 100-franc bank note, P41 for Madagascar. The face has a female allegory of *France and Africa*, engraved by E. Gaspé.

GEBHARDT, _____. Eng. This German SS engraver executed the plates for Operation Bernhard notes, which were vastly improved by Felix Cytrin, a concentration camp prisoner (Bloom 1983, 84). Named after Captain Bernard Kruger, Operation Bernhard was a plan to counterfeit British bank notes at Sachsenhausen, then disseminate them from airplanes in Britain to ruin the economy. About \$640 million was produced, however only a fraction of that reached England.

GEIGER, Carl Joseph. Art & Des. b. 1822, d. Vienna 1905. He designed the 10-, 100- and 1000-gulden bank notes, PA85-87 for Austria (Kranister 1985, 94).

GEIGER, Peter Johann Nepomuk. Des. b. 1805, d. Vienna 1880. He designed Austrian bank notes PA75-A78, PA81-A84, A88 and A90 (Kranister 1985, 88, 92, 94).

GERSTETTER, Reinhold. Des. b. Leonberg (Württemberg), Germany 18 October 1945. After graphic design studies at the Technical School in Stuttgart Mr Gerstetter worked at a leading advertising agency in England for four years. This was followed by similar positions in Israel and Berlin where industrial design was his forte. He joined the Bundesdruckerei in Berlin in 1979 and became chief designer. (See photo on page 43.) Mr Gerstetter has also designed bank notes for Bolivia, Peru and Spain, and postage stamps for Germany, Moldavia and Palestine. Mr Gerstetter designed the following bank notes:

Estonia (des. with Vladimir Taiger)

P75, 80 & 81 *C.R. Jakobson*, 500 krooni.

P75, 80 & 81 *Barn Swallow*, 500 krooni (back).

Germany, Federal Republic of

P37 *B. von Arnim*, 5 marks.

P37 *Brandenburg Gate*, 5 marks (back).

P38 *C.F. Gauss*, 10 marks.

P38 *Sextant*, 10 marks (back).

P39 *A. von Droste Hülshoff*, 20 marks.

P39 *Quill Pen*, 20 marks, (back).

P40 & 45 *B. Neuman*, 50 marks.

P40 & 45 *Würzburg Bishop's Residence*,
50 marks (back).

P41 *Clara Schumann*, 100 marks.

P41 & 46 *Piano*, 100 marks (back).

P42 & 47 *P. Ehrlich*, 200 marks.

P42 & 47 *Microscope*, 200 marks (back).

P43 *M.S. Merian*, 500 marks.

P43 *Dandelion, Butterfly & Caterpillar*,
500 marks (back).



Germany P39 face.



Germany P39 back.

GESTEL, L. Des. b. 1881 d. 1941. He worked in and designed the following bank notes for the Netherlands: *Labor and Welfare*, eng. with J.J. Aarts, 10 gulden, P34, *Women* (2), 50

gulden face (eng. R. Steinhausen), P58 (Bolten 238, 266). In Bolten (93, 215) there are illustrations of *essais* for six 10 gulden notes and a 100 gulden note by Gestel.

GESSNER, Karl. *Des.* He designed postage stamps for Germany, Iceland, Liechtenstein and Turkey, and the following for Austria: B138 and B140, *Slalom Turn*, 12 and 35 groschen, B139 *Ski Jumper*, 24 gr., B141 *Innsbruck*, 60 gr. (*EPJ* No. 83, 134).

GIESECKE & DEVRIENT. Hermann Giesecke and Alphonse Devrient established this company in 1852; their first bank note order came in 1856, probably for Saxe-Altenburg. It was G&D who was kept busy printing German paper money during the hyper-inflation in the 1920s. Over three quarters of the plant in Leipzig was destroyed in an air raid in 1943. Five years later the company was reestablished in Munich by Siegfried Otto (b. 1914), who had worked for G&D as a printer. Otto located some G&D employees who survived the war, and with borrowed money went into business.

In 1955 Peru became the first foreign client for the new post war company. In 1876 Peru had been the first foreign government to use the services of G&D. Since 1958 G&D has supplied one-half of all the bank notes for the Deutsche Bundesbank. In 1964 the company acquired Papierfabrik Louisenenthal to create Europe's most advanced paper mill for the production of bank note and security paper; the plant is in Gmund.

G&D developed and introduced the Eurocheque system in 1968. Two years later the Gesellschaft für Automation und Organisation mbH was purchased to fulfill research and development. In 1975 G&D launched the worlds' first machine-readable bank note and bank note processing system. The company developed and now offers Transparent Overlay Protection, which encapsulates paper with a solution that extends the life of bank notes. G&D printed the tickets for the Olympic Games in Berlin in 1936, Munich in 1972 and Moscow in 1979.



G&D and ABNCo could have considered a cooperative venture. Seeking a bank note contract, ABNCo prepared a presentation book that was given to the Russian Czar Alexander II in 1861. This book included numerous bank note proofs and the illustrated advertising note with engravings by ABNCo.

GILL, ____. *Eng.* He was engaged as superintendent of engraving for Perkins, Bacon (DR 45).

GODBEHEAR, Robert George. *PtEng.* He was the senior portrait engraver at Bradbury Wilkinson from 1939 until the 1960s. Mr Godbehear has been described as a brusque but likable man with a military mustache. Those who worked under him benefited from his experience. Mr Godbehear engraved the portrait of Queen Elizabeth I on a BW advertising note; E. Vaquer engraved the two accompanying figures.

For Portugal Mr Godbehear engraved the following postage stamps: *Alfonso III*, 1\$00, *Dom Diniz*, 1\$40, and *Fernando I*, 2\$30, all A194. He also engraved the portrait of *Queen Elizabeth II*

on the 10, 20 and 50 pence, and £1 postage stamps for Great Britain. When Mr Godbehear retired from BW Alan Dow assumed the position of senior portrait engraver.

Bank Notes

Gibraltar

P27 *Admiral Nelson*, £20 (back).

Great Britain

P373-376 *Elizabeth II*, 10 sh.-£10.

Iceland

P45 *H. Hafstein*, 500 kronur.

Iran

P73-75 *M. Reza Pahlavi*, 50-1000 rials.

Iraq

P37-41 *Faisal II*, ¼-10 dinars.

Kenya

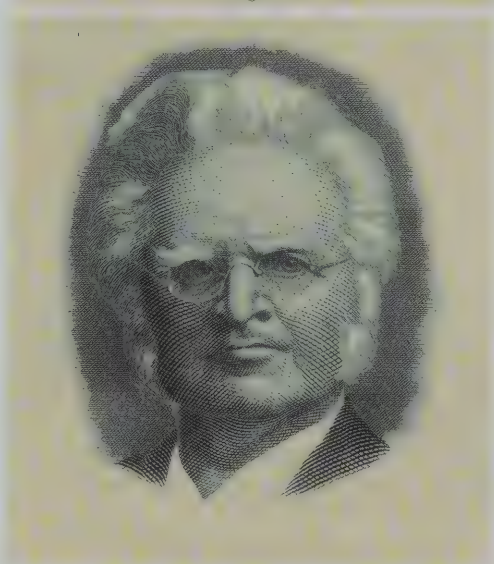
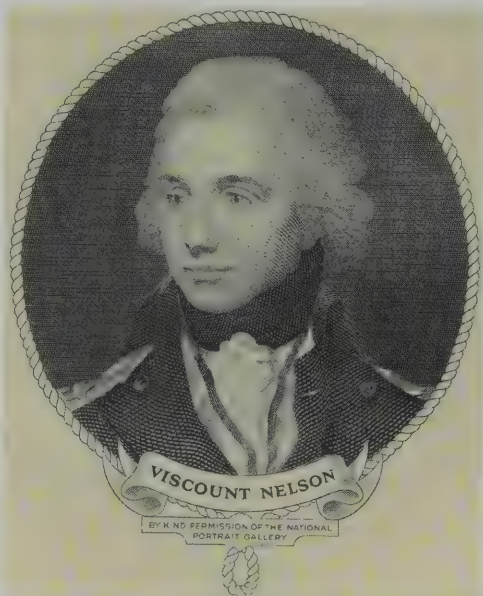
P1-11 *J. Kenyatta*, 5-100 shillings.

Norway

P37 *B. Björnson*, 50 kroner. (The portrait on the right, the second of two engravings was used.)

South Africa

P102-105 *Jan van Riebeeck*, 1 & 2 rand.



GOLAIRE, Monique. *Des.* For Belgium she designed the face of the 200-franc bank note, P148 with a portrait of *Adolph Sax*. The figure at the extreme left on the back undoubtedly represents the great be-bop saxophonist, *Charlie Parker*.

GOLDAMMER, Alfred. *Des.* For the Federal Republic of Germany this Bundesdruckerei artist created an *essai* for a 10-mark bank note (P19) with an image of a *Young Man* by Dürer.

GOLDSCHMIED, Jaroslav. *PEng.* b. 14 Aug. 1890 d. 1977. He engraved postage stamps for Czechoslovakia including the 2.40 and 4 korun stamps with *Jan Sladký-Kozina*, A109.

GOODCHILD, Peter. *Eng.* He was employed at Thomas De La Rue in the late 20th century.

GOODEN, Stephen. *Des.* d. September 1955. For the Bank of England he designed the £5, P371 and P372 with *Helmeted Britannia*, engraved by Alan Dow. This was the first British £5 bank note to have color. *St. George and the Dragon* are on the face and the *British Lion* is on the back. Mr Gooden also designed 10 shilling and £1 notes, however they were not issued. He served as the Bank of England's consultant for over 20 years.

Alan Dow remembers Mr Gooden as he "appeared to descend on the engraving Department of Bradbury Wilkinson with relish, the loud distinctive voice making his presence obvious. Usually accompanied by the Managing Director he would set about exerting his authority (when given the chance) to pass judgment—even to the extent of removing his jacket and demonstrating to the printer how he, himself, printed. All without benefit of apprenticeship or Union card! Apart from the complete design he would often produce large monochrome water-colour paintings of the subjects to be engraved. His robust style was well suited to the Bradbury Wilkinson set-up."

Stephen Gooden also created images for Nonesuch Press, Heinemann and George Harrap. In the late 1940s Gooden designed bank notes for BW; some are listed here.

Bank Notes

Scotland

P269 & 271 *Arms*, £1 (back).

GOODEVE, Charles. *PtEng & PEng.* He engraved for ABNCo and for BABN. Mr Goodeve's engraved work includes a portrait of *Frank Smith* for the Dominion Bank of Canada \$20 note, PS1026; a portrait of *E.B. Oesler* for ABNCo; and *Guadalupe Obregón* on the Mexico 5 pesos, PS429.

GORGON, Vinzenz. *Des.* He designed the following postage stamps for Austria:

- | | |
|-----|-------------------------------------|
| 579 | Josef Schrammel, 1.50 schilling. |
| 582 | Nikolaus Lenau, 1 sch. |
| 587 | Hugo Wolf, 1.50 sch. |
| 592 | Karl von Rokitsansky, 1.50 sch. |
| 594 | Johann M. R. von Rosenbrunn, 1 sch. |
| 595 | Carl Auer von Welsbach, 1.50 sch. |
- (The preceding is from the *EPJ* No. 83, 134.)



South Africa

P94-97, 106 & 107 *Amsterdam Flute* (Ship),
5 pounds (back); 10 rand (back).



GOZNAK. This association of four enterprises includes two security-printing facilities, one in St. Petersburg another in Perm, two mints and a research institute. Goznak traces its history to 1818 (Gregorian calendar) when Alexander I established a security printing facility. A Super-Simultan-312 press was installed in 1990 and a Super-Orlof-Intaglio press in 1992. They produced a test piece for a rotary power plate for R.Howe & Co. Ltd., 109 Borough Road, London.

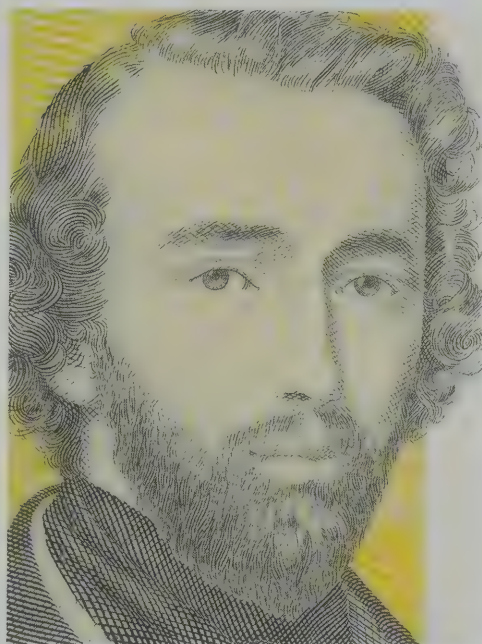
Goznak uses equipment from Koenig Bauer AG, Man Miller, Komori, DLR Giori S.A., and Kugler. In addition to minting coins and printing bank notes and securities for Russia, Goznak oversees the maintenance of a paper printing plant in Uzbekistan and printing facilities for bank notes in Bulgaria and Cambodia. In 1993 a 100-ruble postage stamp, designed by A. Miroshnichenko, commemorated the 175th anniversary of Goznak. The design consists of a montage of coins and paper money.

GRASSET, Auguste. *Des.* In 1904 he designed a stamp for France with the image of *Joan of Arc*. It was rejected but was used on 17 values for Indo-China from 1904-1907 (RL 1943, 51).

GRBOVIĆ Jasmina. *Des.* She is employed at the Bank Note Printing Works in Belgrade.

GREEN, Maj. H.E. *Des.* He designed the entire 1934-5 postage stamp issue for Nyasaland (F&L 14).

GREGOIRE, Benoit. *PtEng.* b. Huy 1959. For Belgium he engraved the portraits of *James Ensor* on the 100-franc bank note, P147 and *Adolph Sax*, the inventor of the saxophone, on the 200, P148.



GREY, A.V. *Des.* He engraved the 2/- postage stamp, A32 for Fiji in 1938 (F&L 80).

GRIGORESCU, N. *Des.* He designed the following bank notes for Romania: 10,000 lei (face & back), P57 & P87 and 5,000,000 lei (face & back), P61.

GRIGGS, Frederick Landseer. *Etch.* In 1931 Stephen Gooden, Kruger Gray, the Royal Mint's designer and Griggs were requested to submit competitive designs for 10-shilling and £1 bank notes for Britain. Gooden's designs were accepted but never issued (Goodacre 12).

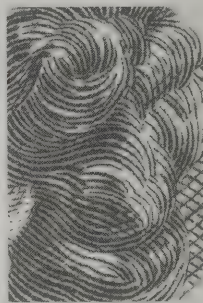
GUILLOT, M. In the early 19th century he manufactured bank note paper for the Banque de France. At the request of the Bank of England Guillot submitted paper; it was not accepted.

GUIMARÃES, Julio Periere. *Des.* b. Rio de Janeiro 27 March 1946. He studied in Brazil and in Mexico. Mr Guimarães joined the Casa da Moeda do Brasil about 1967 and is responsible for the graphic design of the following Brazilian bank notes: 500 cruzados, P212; and 50,000 cruzeiros, P204.



GUNDERSEN, George A. *Des & PEng.* b. 1910 d. 18 April 1975. He studied at the Ontario College of Art in Canada, the Art Students League, Woodstock, NY and the Académie Julianne in Paris. He and Gordon C. Yorke served their apprenticeship under H.P. Dawson. Mr Gundersen designed and engraved at the BEP and later became Art Director for the BABNCo. He retired from the BABNCo on 31 March 1975.

He designed postage stamps for Sarawak and Canada including the prize-winning 1934 Jacques Cartier 3¢, SA72. His engravings include postage stamps for Canada, Bolivia, Honduras, Iran and the U.S. Mr Gundersen engraved the Queen Elizabeth II portrait with the “devil head” in the hair on Series 1954 Canadian bank notes. The modified portrait is the work of Yves Baril.



HAASE Co. Bohumil Haase, who came from Halberstadt, Austria, established a lithography business in Prague in 1823. Following his death the two eldest sons, Ludvik and Andreas, managed the business. The firm was given nobility title with “von Vranau” in 1854; in 1872 Ltd. was added to the company name. Andreas Haase von Vranau died in 1895 and the company was taken over by Alois Katzer and Max Haase von Vranau. When Katzer withdrew in 1907, Max became the sole owner. The company remained in business until 1928 when the National Bank of Czechoslovakia began printing bank notes for the country. Haase had printed notes for Czechoslovakia when the country established independence from Austria-Hungry after World War I.

“G.” Hasse has been seen in print, which could simply be a mistake perpetuated from a poorly printed “A,” or as John Glynn suggests with some doubt, the “G” could stand for Gebruder (brothers).

HADANK, Prof. Oskar Hermann Werner. *Des.* He designed the German 100-mark bank note, P69 with the *Bamberg Horsemen* (Kranister 1985, 210).

HALDANE, ____. *Eng.* He engraved the 1809 £1 bank note for the Glasgow Banking Company (Douglas).

HALFHIDE, W. *Eng.* In 1815 he engraved dies for 5d, 10d, 1/3d and 1/9d for duties on British and Irish bank notes (*EPJ* No. 84, 178).

HALL, Phillip Goodwyn. *PEng.* b. Exeter-Devon 7 Oct. 1905, d. Easterton, Deniges (?) Wiltshire 15 April 1979. He attended the Pewsey Preparatory School in Wilshire, the Odiham Grammar School in Hampshire and studied at the Kingston Art School in Surrey. Mr Hall

served his apprenticeship at Bradbury Wilkinson and was engaged there from at least 1939-1950. During his early years, American Bank Note Company engraver William Adolph, who came to BW for a year or so, instructed Mr Hall. He was serving as an assistant manager about 1944. Following a dispute with BW he joined W&S and ultimately DLR, where he engraved from 1961 to about 1968, when he left during an "economy drive." In addition to his artistic devotion, Mr Hall had a keen interest in agriculture.



Mr Hall received artistic recognition at age 11.

Bank Notes

Brazil

P181 *First Mass*, 1000 cruzeiros.

Czechoslovakia

P63 100 korun.*

P65 1000 korun.*

* Mr Hall is pictured engraving in Mixa (130) with photos related to these two notes on his desk.

Guyana

P24 *Shipbuilding*, \$20.

Hong Kong

P73-76 *City Hall*, \$5-100.

Iran

P67 *Oil Refinery*, 100 rials.

P69 *Statue of Shah and Hotel*, 20 rials.

Lebanon

P63 *Ruins of Anjar*, 10 livres.

New Zealand

P165 & 171 *Tui Bird*, \$5 (back).

Nigeria

P9 *Food Preparation*, £5 (back).

Paraguay

PNL *Merchant Ship of State*, 500 guaranies essai (possibly by P.G. Hall).

Scotland

P205 *Mouse and Rose*, £5 (back).

- *Female medallion head*, £5, similar to PS336.

South Viet Nam

P35 & 36 *Palace of Independence*, 5000 & 10,000 dong (back).

Tanzania

P5 *Animals*, 100 shillings (back).

Tonga

P16, 21 & 27 *Ha'amonga Stone Gateway*, 5 pa'anga (back).

Turkey

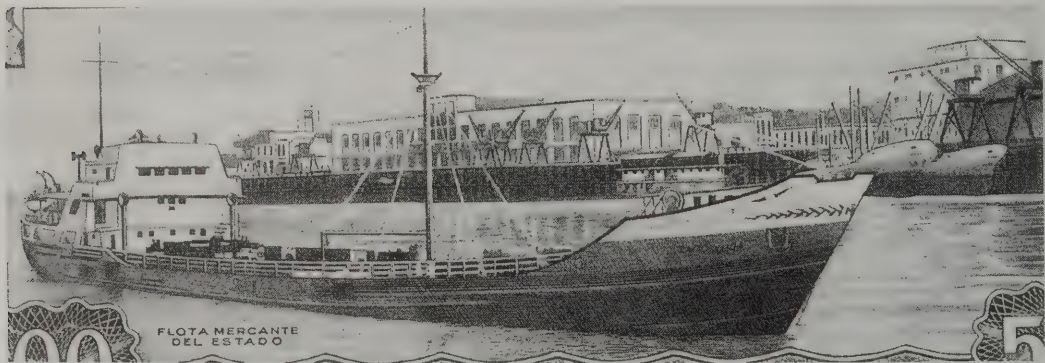
P179 & 185 *Waterfalls*, 5 lira (back).



Phillip Goodwyn Hall engraving a plate for Scotland.



Mr Hall engraved the *Tui bird* for New Zealand, P165 (DLR). There are indications that he also engraved P171 (BW); the differences are minute. The latter could have been engraved for BW by Mr Hall as a free-lance engraver after he left DLR.



A 500 guaranies essay for the Republica del Paraguay.

Postage Stamps**Bermuda**

112 Scene at Parla-Ville, 6d.*

Ceylon

271 Temple of the Tooth, 25¢.

272 Ancient Reservoir, 30¢.*

281 Sigiriya (Lion Rock), 10¢.*

Cook Islands

115 Mt. Ikurangi Behind Avarua, 3d.

Falkland Islands

87 Upland Goose, 2½d.

Gold Coast

118 Christiansborg Castle, 2d.

Hong Kong

168 Street Scene, 2¢.

169 Liner & Junk, 4¢.*

170 University, 5¢.

172 Hong Kong Bank, 25¢.*

173 China Clipper, \$1.*

Ivory Coast

112 Baulé Woman, 1¢.

Jamaica

178 Britannia Plane over Packet, 2d.

179 Victorian Post Cart & Mail
Truck, 6d.**Malta**

A45 Princess Elizabeth.*

New Hebrides

A6 Outrigger Canoes, 5¢-5 francs.

A6 Native Carving, 25-50¢.

A8 Port Vila & Iririki Islet, 5c.

New Zealand

223 Queen Elizabeth & George VI, 6d.

229 Landing of Maoris, ½d.

230 Captain Cook, 1d.

231 British Monarchs, 1½d.

232 A. Tasman, Ship & Chart, 2d.*

233 Treaty Signing, 2½d.*

235 Progress of Transport, 4d.

236 H.M.S. Britomart, 5d.*

237 Route & Map, 6d.*

238 Maori Council, 7d.

239 Maori Council, 8d.

241 Giant Kauri, 1/.*

274 Christchurch Cathedral, 1d.

276 J.R. Godley, 6d.*

278 View of Timaru, 1/-.

SP14 Princess Elizabeth, 1d.

Portugal

804 Alfonso I, 10c.

805 Sancho II, 20c.

Western Samoa

182 Western Somoan Map, 1½d.

183 Somoan Dancing Party, 2½d.

* Part of the engraver's estate, but unconfirmed attribution.

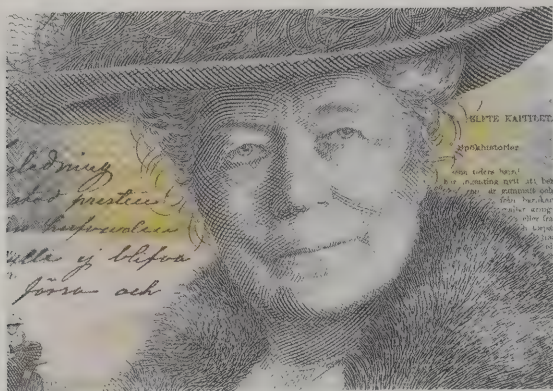
HALL, Sidney. *Eng.* He was active from 1818-1824 and could have been the earliest engraver to use steel plates for maps. "Three engravings were certainly done on Jacob Perkins' plates, dated 1821, for the Revd. J. Goldsmith's *Geography...1824*" (BH 1989, 45).

HAMANN, ____. *Des.* The 1951 United Nations *Flag* on the 3, 15 and 25¢ stamps, A4 and the *Plane and Gull* on the 6 and 10¢ stamps were designed by this artist (*DLR Journal* 8).

HAMMARSTEN-JANSSON, Signe. *Art & Des.* b. 1882 d.1970. This Swedish-born artist was married to Victor Jansson, a Finnish sculptor. She prepared the original drawings for the Finland 50-markkaa bank notes, P79, P87 and the 100-markkaa note, P88. Ms Hammarsten-Jansson designed postage stamps in 1954; they were printed on a Wifag intaglio press (Alenius 37). She designed over 100 postage stamps (Talvio 107).

HANSARD, T.C. *Des.* He contributed to bank note design in England in the early 19th century.

HANSEN, Hans Peter. *Xylographer.* b. 1829 d. 1899. This Danish woodworking artist contributed to the Series 1875 notes for Finland (Talvio 41)



HANZON-KURASCH, Toni. *PtEng.* b. Stockholm 1953. She was engaged by the security firm of A.B. Tumba Bruk. Ms Hanzon engraved the portrait of Nobel Prize recipient Selma Lagerlöf on the 20-kronor bank note, P61 and C. Polhem on the 500 kr. (back), P58 and 59 for Sweden.

HARRISON & SONS. The company of Harrison originated ca. 1790. They printed stationery and ultimately most of the postage stamps for the U.K. With the

help of entrepreneur Tiny Rolands, who had influence in Africa, Harrison's decided to enter the bank note business. However, as they would discover, acquiring bank note contracts was much different than providing stationery and checks for banks and private businesses. Bryan Woods, known as an "engraver's artist" because he created art that engravers could engrave, was the designer at Harrison's. At his suggestion, John Walker, also in the Design Department, hired J.L. Keen to train and supervise bank note engravers, who had previously worked at BW, and offer general bank note production advice.

The company produced the first paper money issue for Zambia; the portrait of Kenneth Kaunda was engraved by J.L. Keen. Bank notes were also produced for Kazakhstan (P1-16), Nicaragua (P167-170) and Uzbekistan. More contracts were needed, however, the company was not prepared to pay the appropriate salaries for "gentlemen" salesmen. De La Rue took over Harrison's bank note contracts, and bank note plates for Kazakhstan were handed over to DLR. Harrison's had negotiated a contract to build a security printing plant in Kazakhstan; this also went to DLR, who acquired Harrison & Sons in 1997.



HARRISON, John Augustus Charles. *Art & Eng.* b. 5 August 1872, d. January 1955. At age 13 he began his studies under his father Samuel Harrison, who was the son of John Harrison, a painter. The young Harrison also attended art classes in Birmingham. After four years J.A.C. Harrison joined Waterlow Brothers and Layton, later Waterlow & Sons. G.U. Rose, department manager at Waterlow & Sons, who recognized the superior talent of this man, hired him and said, "Harrison was too dangerous to be on the outside." (Rose left the U.S. Bureau of engraving and Printing to join W&S.) Harrison's design of fishing boats and a rough sea was used on a W&S 1891 calendar.

About 1900 Harrison chose to work as a free-lance designer and engraver of stamps and bookplates. During this time he executed designs for Perkins, Bacon & Co.

With offers from Australia and ABNCo, Harrison chose to return to his former employer W&S as chief portrait engraver. In addition, Mr Harrison approved every die transfer before printing plates were used for production. Joseph Keen said that Mr Harrison's brilliant bold work was a "source of inspiration and gave all of us a standard at which to aim."

About 470 of his die proofs, mostly postage stamps, are housed in the British Museum. Harrison's first bank note work was the profile of King George V for British bank notes. At 82 his last engraving was a portrait of George III for W&S. Postage stamps ordered from W&S by the Portuguese Post Office were the responsibility of Harrison. J.A.C. Harrison is also recognized for his watercolor and oil paintings.

This artist engraved the portrait of *Lord Nelson* and the *Woman Reading Parchment* on W&S advertising notes.

Bank Notes

Australia

PA188-192 *Queen Victoria* (art by Chalon),
£1- £50.

Brazil

Dom Pedro II (1943, unidentified).
Marshall Todora, (1944, unidentified).

China

PA126 & A129 *Female Heads* (5), \$1 & \$10.
PS2273 & PS2278, \$1; PS2279, \$5; PS2280,
\$10; PS2281, \$50, *Sun Yat-sen*.

Costa Rica

P167 *Mona Lisa*, 20 colones.

Czechoslovakia

P61 *K. Havlíček*, 20 korun.
P62 *M. Štefánik*, 50 korun.

El Salvador

P81 & 82 *C. Columbus*, 1 & 5 colon.

Greece

P170 *Canaris*, 100 drachmai.

Great Britain

P350-361 *George V*.

Honduras

P34 *Lempira*, 1 lempira.

India

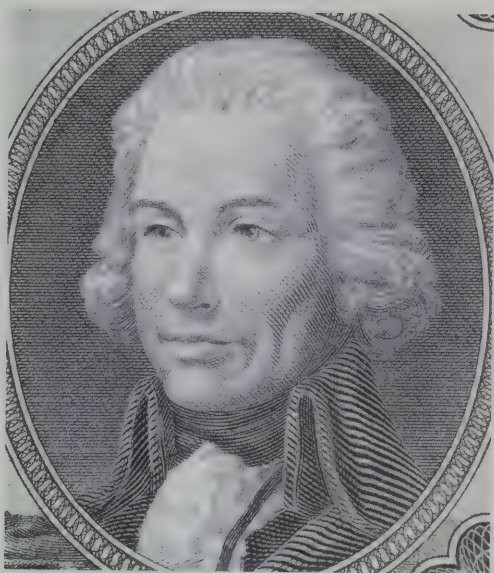
Morvi and Cochin Indore. Portraits of native
rulers incorporated on notes from
these states (Mackay 1965, 132).

India (Kutch)

PS341-343 *Maharajah Vijaya Rajji*. (J.A.C.
Harrison is the probable engraver.)

Ireland

PA116-124 *Britannia and Hibernia*.
Provincial Bank of Ireland. "...10, 20
and 30 shilling notes" (Mackay 1965,
127).



Lord Nelson



Canaris

Bank Notes (continued)**Ireland, Republic of**P1A-5D *Lady Hazel Lavery.*P1A-4C (backs) *Neptune.***Latvia**P17 *J. Cakste*, 20 latu.P18 *K. Valdemars*, 25 latu.**Malaya**P9-13 *George VI* (as Admiral of the Fleet),
\$1-\$10.**Mauritius**P26 *George V*, 1 rupee.**New Zealand**PS362-336 *Queen Victoria* (art by Chalon),
£1-£50.**Persia**PNL *Shah Achmed*, 10 kran (1923)
(Mackay 1965, 129).**Portugal**P130 *Vasco da Gama*, 500 escudos.P133 *Vaz D'Almada*, 5 escudos.P137 *M.D. de Saldanha*, 100 escudos.P139 *Visconde de Seabra*, 1000 escudos.**Postage Stamps****Antigua**

A8-11 Tercentenary.

Brazil

262 Nat. Expo & Pres. Pessoa, 300 reis.

British Guiana

A36-38 Centenary of County Union.

British North Borneo

185 Murut, 3¢.

186 Orangutan, 6¢.

187 Dyak, 10¢.

188 Mt. Kinabalu, 12¢.

189 Leopard, 25¢.

190 Arms, \$1.

191 Arms & Motto, \$2.

192 Arms & Supporters, \$5. (F&L 69).

British South Africa Co. (Rhodesia)

Large Arms for Postage Due (F&L 15).

El Salvador

502 Tulla Serra, 35¢.

A92 British Empire Expo.

Jamaica

119 Columbus Cove, 2d.

120 Wag River, 2½d.

123 Priestman's River, 6d.

Malta

205 St. Paul, 10/.

Portugal (continued)PNL *Marinho*, 200 escudos (unissued,
Mackay 1965, 129).PNL *Silveira*, 250 escudos (unissued,
Mackay 1965, 129).**Rhodesia**PS112 & S113 *Rhodesia* (seated figure with
sheep), £1 & £5.**Scotland**PS327-PS330 *J. Pitcairn* (first chairman of
the bank).**Spain**P72 *Alfonso*, 50 pesos. A smaller version
by Harrison appeared on government
bonds (Mackay 1965, 129).**Uruguay**P9-13 *Artigas*, 1, 5, 10, 100 & 500 pesos.
Based on Mackay's comment (1965,
129), Harrison is the probable
engraver.**Venezuela**PNL *Simon Bolivar*. (Mackay did not
identify the note.)**New Zealand**

A25 Otira Gorge & Mt. Ruapehu, 5d.

- Universal Penny Postage (des. Guido
Bach) (F&L 85).**Nyasaland**

A5 George V.

Portugal

315 Camoens at Ceuta, 2c.

320 Camoens Saving the Lusiads, 8c.

325 Luis de Camoens, 25c.

331 First Edition of the Lusiads, 64c.

335 Camoens Dying, 1esc.

353 Camillo Castello, 15c.

361 Teresa de Albuquerque, 50c.

368 Mariana and Joao de Cruz, 1\$50.

376 Simao de Botelho, 20c.

Sarawak

A18 Charles V. Brooke.

Sierra Leone

A10 George V (van Dyck portrait).

South Africa

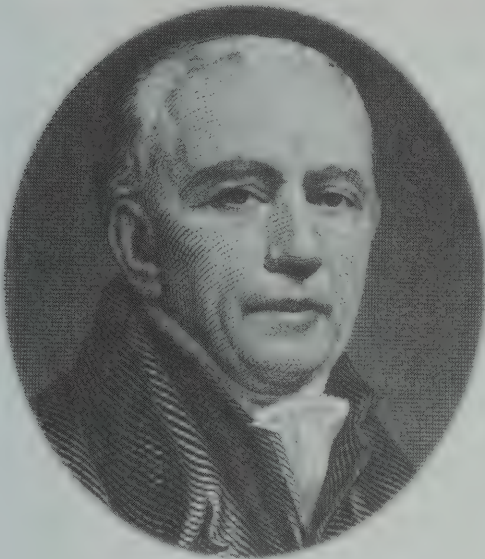
23 Springbok, 1/2d.

24 Dromedaries, 1d.

25 Orange tree, 6d.

Thailand

A27&28 Kg. Prajadhipok & C. P'ya Chakri.



J. Pitcairn, Scotland PS327-PS330, and
Female, use uncertain, by J.A.C. Harrison.



George VI, Malaya P11;
George III, J.A.C.
Harrison's final engraving
at age 82 for W&S.



Harrison, R.A. *Eng.* He engraved in Australia. His father was T.S. Harrison.

Postage Stamps

Australia

94 Canberra (des. by R.A.H), 1½ d.

Belgian Congo

- High values (RL 3).

Costa Rica

Telegraph stamps (1907).

Harrison, Thomas Samuel. *Eng & Pr.* This Englishman was appointed as Australia's first note printer in 1912. In 1913 he made ready for numbering, Australia's first 10-shilling treasury note, P1A.

Bank Notes

Great Britain

P346 & 347 King George V, 10/- & £1.

Postage Stamps

Australia

17 King George V, 1d (des. & eng. by T.S.H.).

18 Kookaburra, 6d (des. & eng. by T.S.H.).

Brazil

Revenue stamps

HARRISON, William, Sr. *Eng.* b. England, d. Philadelphia 18 October 1803. During the decade that followed 1780 he engraved maps for the British E. India Co.; prior to this time he was engaged by the Bank of England. In England and in the U.S. this artist engraved a variety of subjects other than bank notes, maps and book illustrations. John "Longitude" Harrison, inventor of the chronometer, was considered to be William's grandfather.

In 1792, William Harrison, Sr., who learned his craft in London, came to Philadelphia to engrave plates for the Bank of North America and the Bank of the United States. After six months he returned to London, and in 1794, with his family, came back to Philadelphia. In that same year Harrison engraved bank note plates for the Bank of Pennsylvania.

William Harrison, Sr. is the father of William Harrison, Jr. (1780-1845), Charles Peter Harrison (1783-1854), Samuel Harrison (1789-1818) and Richard Granville Harrison (1793-1870), all were born in England and all studied with their father. All came to America to work as security engravers except Samuel, who worked as a commercial engraver. David Richardson Harrison (1801-1886), Thomas F. Harrison, William F Harrison and Charles Harrison (1813-1905), are sons of William Harrison, Jr.; they were born in the U.S. David, Thomas and Charles worked for ABNCo; William worked for Rawdon, Wright & Hatch.

HARPER, J.H. *Eng.* He succeeded Garnet Terry at the Bank of England about 1817.

HARTNACK, Rudolf. *Lith.* b. 1851 d. 1890. This Danish craftsman contributed workmanship to the Series of 1875 bank notes for Finland (Talvio 41).

HARTZ, S.L. *PtEng.* b. 1912 d. 1995. He engraved notes for the Netherlands: *The Princess* (by P.J. Moreelse), 25 gulden (des. A.T. van der Vossen), P57 & 60 and *King Solomon*, 25 gulden (des. J.B. Sleper), P84. A 20-gulden *essai* is illustrated in Boltan (130, 256, 257).

HASEEB, S. *LiEng.* He was engaged at the Pakistan Security Printing facility about 1968.

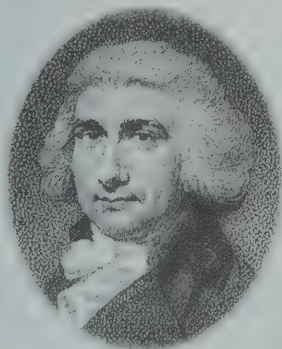
HAY, Bruce. *PEng & PtEng.* He was engaged by the BABNCo and is the probable engraver of the portraits of *B. Björnson* and *N. Henrik Abel* on the 50- and 500-kroner bank notes, P32 and P34 for Norway.

HEATH, Charles Theodosius. *PEng.* b. London 1 March 1785, d. 18 Nov. 1848. He is the son of James Heath. Charles and his son Frederick engraved the dies for the British penny black and two-cent blue. Like his father, Heath maintained a workshop with a number of employees. He produced some successful illustrated books including *The Rivers of France*, however he also had failures, *Picturesque Views in England and Wales* was one. He engraved a number of book illustrations for Perkins & Bacon. A considerable number of plates bear Heath's name, even though he engraved only a portion of the subject. A beehive engraving signed by Heath was used on a £1 note for the Rochdale Bank, printed by Perkins, Fairman and Heath; Heath became a partner in 1819. Fairman took the design back to America (GWS 33).

"The association with Perkins from 1819 survived Heath's bankruptcy in 1821, but both men were involved (1823-4) in litigation with a calico printer over a breach of patent, a case which they won. The failures of banks and businesses in the Great Panic of January 1826 reduced their bank-note printing business, compelling Heath to sell his stock engravings in May to raise some money" (Hunnisett 1980, 165). Heath retired by 1829.

An *essai* for the Bank of England by Jacob Perkins includes a group of images that could be called *Civilization*: Charles Heath engraved it. The note is illustrated in H&K (58). Heath also engraved the allegorical figure with reeds, roses and thistles on the Bank of Manchester £10 note printed by Perkins and Bacon.

HEATH, Frederick. *PtEng.* b. 1810 d. 1878. This son of Charles Heath assisted his father in engraving Queen Victoria's head on the first British postage stamp, the penny black and two-penny blue. Frederick Heath engraved the *Queen Victoria* profile on the 5/- stamp for New South Wales. Based on an original sketch by T.W. Levinge, it was designed by E.H. Corbould and is similar to the 5-shilling coin (RL 1943, 27).



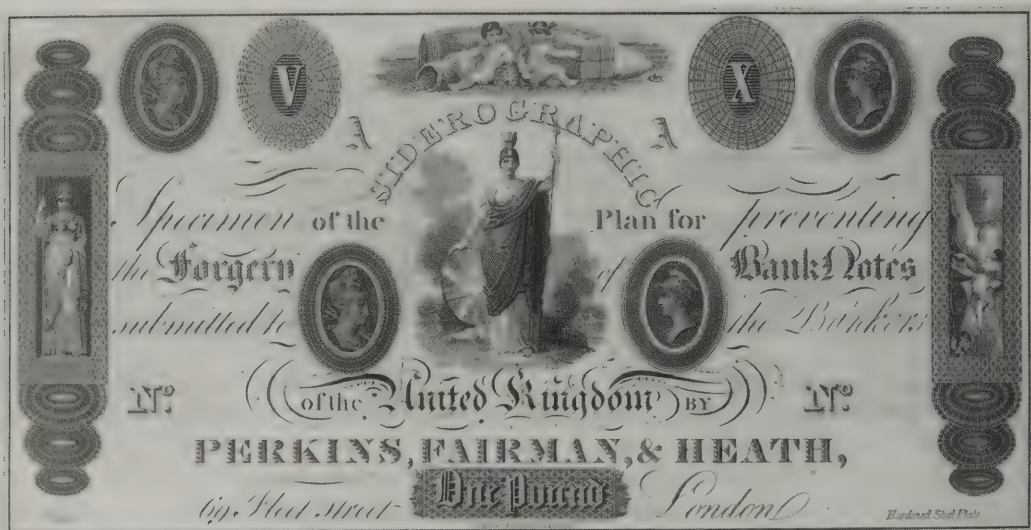
HEATH, James. *PEng.* b. 1757 d. 1834. At 14 he was apprenticed to Joseph Collyer, an engraver. Nine years later he was exhibiting his work and was in demand as a book illustrator. James accepted his election as an Associate of the Royal Academy in order "to put engraving on the same footing in this country that it stands on abroad" (GWS 1).

George, who chose law rather than engraving, was the only child born during the first marriage of James. From a second marriage came Charles and four daughters. Charles and Caroline both followed their father as engravers.

In 1789 James Heath lost most of his fortune in a fire. In 1792 he was appointed Historical Engraver to George III and continued under William IV. Heath was an associate of Joshua Reynolds, Lawrence West and other artists of the time. His *Pilgrimage to Canterbury* is in the British Museum; *The Death of Major Peirson 1781* hangs in the National Army Museum.

In 1818 James Heath submitted a sample Bank of England note to the Bank in their quest to improve security features on their notes; the design, printed from Perkins and Heath's only steel engraving was rejected. The central vignette by Henry Corbould and engraved by Heath

was used by Perkins, Fairman & Heath on a Bank of New Brunswick note in 1820 and later on other securities.



This is an example of the submission to the Bank of England by Perkins, Fairman & Heath.

One of Heath's pupils was J.H. Robinson who distinguished himself as an engraver. The influence of James on other engravers is significant. Five years after his death one of his engravings was considered for a postage stamp. James Heath died on 15 November 1834 and was buried in Acton Churchyard (GWS).

HEINZ, Bohumil. *PtEng & PEng*. b. Rakovník 9 May 1894, d. Prague 24 May 1940. He attended school for ceramics in Bechyně from 1909-1912 and the High School of Applied Arts before and after World War I. He studied drawing under J. Benda, V.H. Brunner, J. Schusser, A. Jakesch and F. Kysela. Mr Heinz was employed as a designer for two ceramic firms in Czechoslovakia.

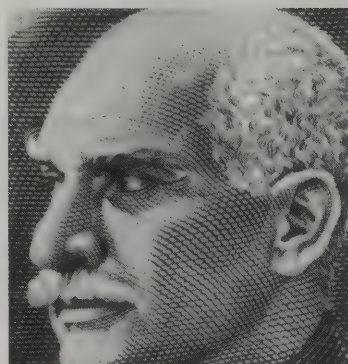
This Czech artist, who was employed by the NČS in Prague and DLR engraved postage stamps for Czechoslovakia, Great Britain and her colonies, Greece and Sweden. Mr Heinz engraved the image of *Liberty* on the Bohemia-Moravia 1-korun bank note, P1. His portrait of *J.P. Brandl* for the Bohemia-Moravia 500 korun, P11 was rejected and J. Schmidt's engraving was used. Mr Heinz began an engraving of *F. Palacký* for the Czech 1000 korun, P26, however the portrait was reassigned to Karl Wolf.



George VI



Chiang Kai-shek



Shah Reza

Bank Notes

Bohemia & Moravia

P1 *Liberty*, 1 kr.

Bahamas

P9-11 *George VI*, 4 & 10 shillings, and £1.

Barbados

P31 *C.D. O'Neal*, \$10.

British Honduras

P20-23 *George VI*, \$1-10.

China

P232 *Sun Yat-sen*, 2 yüan.

P332 *Sun Yat-sen*, 500 custom gold units.

P344 *Sun Yat-sen*, 2000 cgu.

— *Chiang Kai-shek*, 1, 10 & 50 yüan (1945) (by DLR but listed as P387, 390 & 393 by ABNCo in Pick).

P395-396 *Chiang Kai-shek*, 10 & 20¢.

P404 *Chiang Kai-shek*, 50 yüan. (Listed as 50¢ in Zoubek, 28.)

Czechoslovakia

P27 & 58 *Liberty* 1 korun.

Fiji

P29 & 30 *George VI*, 5 & 10 shillings.

P32-35 *George VI*, £1-20.

Iran

P24-30 *Shah Reza*, 5-100, 500 & 100 rials.

P31-33A, 36 *Shah Reza*, 10, 5, 10, 20, 50, & 100 rials.

Jamaica

P37-43 *George V*, 5 & 10 shillings, £1 & 5.

Malaya

P6-10 *George VI*, 1, 5, 10, 20 & 50¢.

New Zealand

P158-162 *Capt. J. Cook*, 10 sh., £1-50.

Norway

P33 *H. Wergeland*, 100 kroner.

Southern Rhodesia

P8-11 *George VI*.

Thailand

P22-25 *Rama VII*, 1, 5, 10 & 20 baht.

P26-36 *Rama VIII*, 1, 5, 10 & 20 baht.

Turkey

P150-166, 167-172 *Kemal Atatürk*, 2½, 5, 10, 50, 100, 500 & 1000 lira.

Uruguay

P36 *Conquistadors and Indians*, 5 pesos (back).



Postage stamp proofs: *C.G. Chinese Gordon*, Sudan; *Charles I & George V*, Great Britain.

Postage Stamps

Czechoslovakia

194 *Smetana*, 50 haleru.

202-5 *Masaryk*.

206-7 *Battle of Arras*.

208 *Štefánik*, 50h.

209-11 *Cyril & Methodius*.

212 *Masaryk*, 1 korun.

213-4 *Mácha*.

215-7 *Komenský, Beneš & Štefánik*.

227 *Beneš*, 50h.

228-9 *Czech Legion*.

232-3 *Purkyně*.

241-2 *Sokol Games*.

243-5 *Czech Legion*.

246-8 *Sokol Games*.

253-4 *20th Anniv. of Independence*.

SP4&5 *Midwife & Newborn*.

SP6&7 *Lullaby by S. Sucharda*.

SP8 *Masaryk & Child*.

Postage Stamps that Honor Czech Bank Note and Postage Stamp Engravers and Designers



E. Karel eng. by L. Jirka, 2391.



K. Seizinger eng. by M. Ondráček, 2492.



Bohumil Heinz eng. by B. Housa, 2541.



J. Goldschmeid eng. by B. Housa, 2442.



B. Roule eng. by L. Jirka, 2591.



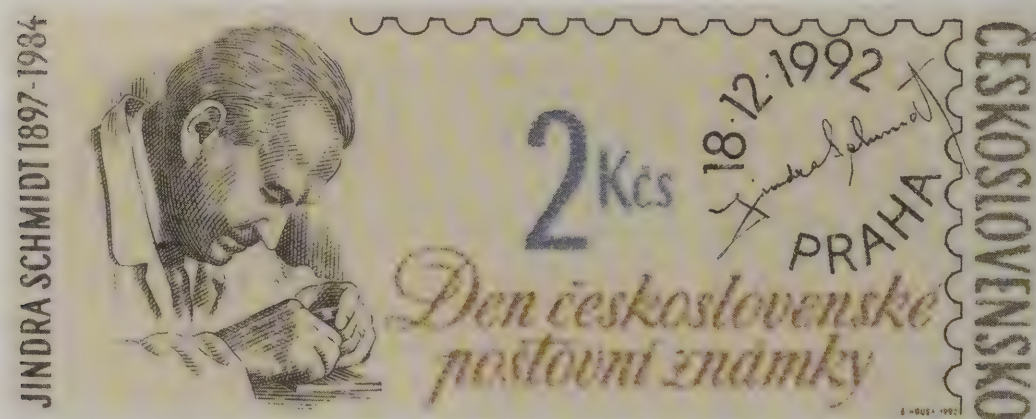
V.H. Brunner eng. by J. Herčík, 2639.



C. Bouda eng. by J. Bouda, 2769.



K. Svolinsky eng. by M. Ondráček, 2814.



Jindra Schmidt engraved by B. Housa, 2876.



HELLMANN, Prof. Roman. *Art & Des.* b. Schwarzach St. Veit, Province of Salzburg 3 January 1921. He received a first class degree in graphic design and a Master of Arts degree from the College of Applied Arts under Prof. Paul Kirnig in 1948. The degree course included attending lectures on advertising psychology at the College for International Trade.

At the College of Applied Arts the youthful Roman Hellmann designed the images of "Lie, Treason, Violence" for the antifascist exhibition "Niemals Vergessen" (Never Forget).

From 1948-1952 Mr Hellmann worked as a freelance designer in the commercial sector. His designs and the awards he received brought him to the attention of the Austrian National Bank, where this artist practiced his

skills from 1952-1978. In 1974 the president of Austria, acting on behalf of the Ministry of Science and Art, awarded Mr Hellmann with the title of Professor.

Initially Professor Hellmann familiarized himself with printing and security materials, guilloche technique and various engraving and printing methods. The National Bank of Austria found what they wanted in Roman Hellmann, their own permanent designer. Professor Hellmann has imparted his knowledge to other designers in other countries and collaborated on designs with them.



"In my design work it was the guilloche technique of all the printing methods (intaglio, multiprinting, simultaneous printing) that caught my attention. Its precise technical pattern combined with a subtle engraving technique in intaglio printing was an important security factor together with the other guilloche flatbed printing procedures.

"When the 50-schilling bank note with the portrait of Prandtauer [designed by Erhard Amadeus-Dier] with the variety of floral creepers was issued at the end of 1952 it inspired me and provided me with an intellectual challenge to explicate a technically progressive counterpart to this bank note. My primary objective in developing this bank note was the clear arrangement and clarity of the security design. The precision of the intricate guilloche technique, the larger detached portrait with more shading options, the clear arrangement of the other bank note elements were not only easier for the layman to grasp and remember, but there was also a significant improvement in security against forgery."

Professor Hellmann, as most designers, did not always have the freedom to choose his designs, and found it necessary to make certain adaptations.

Gualtiero Giori was impressed with the work of Professor Hellmann and engaged the designer to create a number of designs to show off Organisation Giori's printing presses to clients. "Mr Giori [had]" according to Professor Roman Hellmann, "an unerring judgment in all matters concerning our joint activities and whom I have come to hold in high regard. He

was one of the few who not only knew about the intricacies of design work, but also understood and appreciated the aesthetic dimension of artistic creation in this context.”



In 1971 Professor Hellmann created two designs in a water-color technique. One of them was in the conventional genre of the U.S. dollar but with greatly improved security techniques.



Both designs are identified as U.S. Series 1970B: one with a portrait of President John Kennedy, the other with the likeness of inventor Thomas Edison. It's truly unfortunate that these designs could not have served as circulating bank notes.

The back of the \$1 design with a parabolic reflector symbolizes the modern development trends in Edison's telegraphy, according to Professor Hellmann. Both face and back designs were to be printed in a single operation.

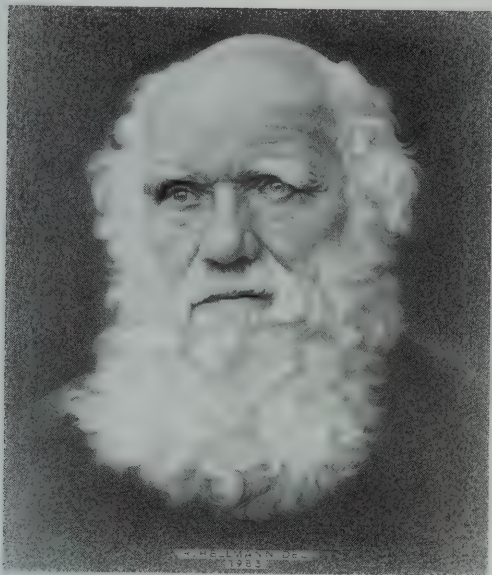


The Organisation Giori specimen with a portrait of Kondotiere “marked the beginning of the idea of the ‘Orlof procedure’ combined with simultaneous and offset printing (PEGA-SUS— the logo of Organisation Giori).” (Orlof is the Russian who conceived the idea of multi-colored printing.)

The Einstein design “was a technically more developed variation” of the previous specimen. The face of this design with all its features announces the age of the atom. “The simultaneous atomic nucleus is designed to be printed with relief and offset printing.”

“The back shows the first nuclear power station in England with intaglio guilloche compositions around the atomic nucleus with simultaneous relief and offset printing. The highlight of the simultaneous design is the three-colour stylized guilloche galaxy symbol of the macrocosm.”

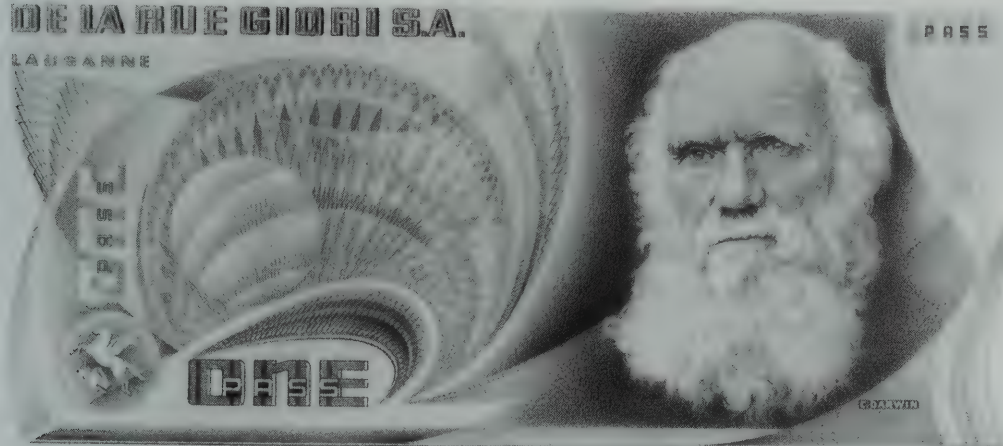
“Simultaneous printing of this specimen was technically completed and the sample prints were very satisfactory. The engraving of the Einstein portrait was unacceptable and as a result the entire intaglio plate became illusion.” By mutual agreement, Mr Giori and Professor Hellmann abandoned further development.



Following his retirement from the Austrian National Bank, Prof. Hellmann renewed work with an Orlof intaglio design in 1982. The preliminary stage of the *Charles Darwin* design "was a pencil sketch drawn in the original size," all compatible with Orlof intaglio printing. Prof. Hellmann describes the intellectual idea behind this design: "the portrait of Darwin, the founder of the evolution theory with a guilloche stylized cell and the cell nucleus, the building block of life. The sketched design in pencil was my last work for De La Rue Giori, S.A. after many years of very successful collaboration."

DE LA RUE GIORI S.A.

LAURENNE



In 1960, the same year as the progressive capital Brazilia was emerging, President Kubitschek of Brazil requested new bank note designs. After others were rejected Gualtiero Giori asked Prof. Hellmann to design a 5-cruzeiro bank note. The face, with the portrait of President Kubitschek, "used the guilloche technique with three-colour intaglio printing and two colours with simultaneous printing. The back was only with three-colour simultaneous printing with the presidential palace." The design was considered a success, unfortunately President Kubitschek was removed from office and that also meant the end of the development of this note and the planned series of bank notes.

In 1962 Prof. Hellmann designed an Italian 500-lire bank note *essai* with a portrait of *Luigi Einaudi*. "It was a simultaneously printed note which could be completed in a single printing process with 5 colour plates. This was a bank note design that demonstrated all the possibilities of simultaneous printing. Ten colours would have been possible with this rainbow printing."

In that same year Prof. Hellman designed a 5000-schilling *essai* with an image of Karl Renner and in 1967 a 100-schilling *essai* with a likeness of Jodok Fink (L&S 123).



In addition to share certificates for companies and banks, Prof. Hellmann designed the following bank notes:

Austria

- P135 *Anton Bruckner*, (eng. R. Zenziger), 1000 schilling.*
P135 *Organ at St. Florian* (eng. R. Toth), 1000 sch. (back).*
P136 *A. von Welsbach*, (eng. A. Nefe), 20 sch.

- P142 *C. Ritter von Ghega* (eng. M. Laurent), 20 sch.
P142 *Semmering Railway Bridge* (eng. A. Nefe), 20 sch., (back).



- P136 *Village of Maria Rain* (eng. R. Toth), 20 sch. (back).
P137 *R. Wettstein*, (eng. R. Toth), 50 sch.
P137 *Mauterndorf Castle* (eng. R. Toth), 50 sch. (back).
P138 *Johann Strauss the Younger* (eng. A. Nefe), 100 sch.
P138 *Schönbrunn Castle* (eng. A. Nefe), 100 sch. (back).
P139 *J. Ressel* (eng. A. Nefe), 500 sch.
P139 *Civetta* (eng. A. Nefe), 500 sch. (back).
P140 *V. Kaplan* (eng. R. Toth), 1000 sch.

- P143 & 144 *Ferdinand Raimund* (eng. A. Nefe), 50 sch.
(This, Prof. Hellmann's favorite note, was originally intended to be a 10-schilling bank note.)
P143 & 144 *Burgtheater* (eng. R. Toth), 50 sch. (back).
P145 & 146 *Bregenzerwerwälderhaus* (eng. M. Laurent), 100 sch.
P145 & 146 *Angelica Kauffmann* (eng. A. Nefe), 100 sch.
P147 *Bertha von Suttner* (eng. A. Nefe), 1000 sch.
P147 *Leopoldskron Castle and Hohen-salzburg Fortress* (eng. A. Nefe), 1000 sch. (back).

* This Baroque-style note was designed to match previous notes in this series.

Colombia

- P404 *S. Bolivar & Gen. F. de P. Santander*, 1 peso. (This was the first note to be printed by Giori simultaneous printing.)
P404 *Condor, waterfall & mountain*, 1 peso (back).



- P140 *Dam & Persenburg Castle* (eng. A. Nefe), 1000 sch. (back).

HENDRICK, Henri. *Art & Des.* He designed the 20-franc bank note, P53 with *Agriculture and Cattle* for Belgium (IBNS No. 2, 1996).

HENDRICKX, H. *Des.* In 1886 he designed *Hermes* for a set of Greek postage stamps, A2; they were engraved by A. Doms (RL 1943, 57).

HENDRIKSEN, Frederik. Xylographer. b. 1847 d. 1938. This Danish artist contributed to the Series 1875 bank notes for Finland, particularly the 500 markkaa (face), PA45. This image is based on a painting by Ferdinand Klimsch (Talvio 41).

HERČÍK, Josef. *PtEng & PEng.* b. Uherský Brod 23 March 1922, d. Prague 9 July 1999. He moved to Prague in 1940 and immersed himself in the art world. He has engraved over 300 postage stamps and designed at least 50. Mr Herčík's first postage stamps marked the World Stamp Exhibition in Prague in 1962. He received the Grand Prix in Naples in 1967 for his engraving of Picasso's *Guernica*. In the latter part of 1970 Mr Herčík was a visiting lecturer at the College of Fine Arts in Bratislava.

Postage Stamps

Czechoslovakia

- 1408 *Guernica*, 60 haleru.
- 1473 St. Matthew, 5 korun.
- 1507 *Conjurer* by F. Tichý, 60h.
- 1511 Sts. Bartholomew & Thomas, 1.60 korun.
- 1590 Black Lake (Man & Horse), 80h.
- 1646 Bohemia & Moravia ornament, 20h.
- 1649 Bohemia & Moravia ornament, 1.80 korun.
- 1650 Bohemia & Moravia ornament, 2k.
- 1658 *Requiem 1944* by F. Muzika, 60h.
- 1678 Orlik Castle, 2k.
- 1690 *Hermes & Athena*, 3k.
- 1729 Moon Woman Searching for Lillies, 60h.
- 1770 Tiger by M. Hanák, 1k.
- 1808 O. Kubina, 60h.
- 1848 St. Ladislav, 1.20k.
- 1859 Flowers in Window by J. Grus, 30h.
- 1861 Baloon by K. Lhoták, 1.60k.
- 1862 Woman with Viola, 1.80k.
- 1911 *Pierot* by B. Kubišta, 2k.
- 1913 *Madonna & Child*, 3.60k.
- 1921 *Tulips* by J. Brož, 60h.
- 1981 F. Ondříček by V. Brožík, 1.20k.
- 2043 *May 1975* by Z. Slenář, 1k.
- 2045 Liberation of Prague, 1.80k.
- 2083 *Guernica 1937* by Weiner-Kral, 5 korun.
- 2151 Cleopatra by Rubens, 5k.
- 2197a *Apollo*, 10k.
- 2197b King Midas, 10k.
- 2374 *Guernica*, 10 korun.
- 2390 Standing Woman by Picasso, 5k.
- 2432 J. Hašek by J. Malejovsky, 1kr
- 2437 *Revolution in Spain* by J. Šíma, 1k.
- 2439 *Girl Bride* by D. Milly, 3k.

- 2441 *Complaint of the Birds*, 5k.
- 2482 *Messenger of Mourning*, 1k.
- 2483 *Genius* by V. Hynais, 2k.
- 2534 Milevsky River, 1k.
- 2545 *Art & Pleasure*, 3k.
- 2624 Owl (*Asio flammeus*), 5k.
- 2638 Adam & Eve, 5k.
- 2639 V.H. Brunner, 1k.
- 2647 Butterflies, 1k.
- 2650 Butterfly, 4k.
- 2655 Coat of Arms, 3k.
- 2679 *Tulips* by J. Lada, 2k.
- 2680 Bohemian Landscape, 3k.
- 2768 *The Bakers* by Kotík, 5k.



2811 St. Agnes, 3k.

HEŘMAN, František. *Art. b.* Klatovy 14 August 1920. From 1945-1976 he served as an army colonel. As a boy he painted, influenced by J. Úprka and A. Frolka; during World War II he studied painting with L. Vacátko; many of his paintings include horses. Mr Heřman designed numerous military badges and medals. His wife served as the model for the figure on the Czech 100-korun bank note, P91. Mr. Herman designed the following bank notes.

Czechoslovakia

P91 *Farm Couple*, 100 korun.
- 50k. *essais* (NPS 37).

100k. *essais* (NPS 39).

500k. *essais* (NPS 57).



HERNANDEZ, Lourdes. *Des. b.* Mexico 17 January 1961. All of her formal education took place in Mexico including painting and design studies at the Universidad Autonoma Metropolitana (Metropolitan University of Mexico). Ms Hernandez worked in private industry as a graphic designer before joining the Fabrica de Billetes at the Banco de Mexico in April 1988. Since then Ms Hernandez has created or contributed* to the designs of bank notes for the following countries.

Colombia

P437 *Mujer Embera*, 10,000 pesos oro.

P437 *Birds, map & Ship* (back), 10,000 pesos oro.

Dominican Republic

PNL *C. Columbus*, 5000 pesos for 1992, unissued.

Mexico

P88 5000 pesos (redesign).

P89 & 90 10,000 pesos (redesign).

P91 & 92 20,000 pesos (redesign).

P93 50,000 pesos (redesign).

P94 100,000 pesos.*

P99-104 10-500 nuevos pesos
(eng. M. Sasian).*

Mexico (continued)

P105-110 10-500 pesos (redesign)
(eng. M. Sasian).

Peru

P145 *Bolognesis*, 100,000 intis (elements).

P145 *Lake Titicaca*, 100,000 intis (back elements).

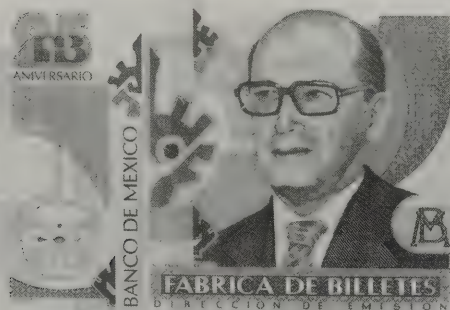
P149 A. Raimondi (face), 5,000,000 intis (elements).

P149 Indian and Raimondi, 5,000,000 intis (back elements, eng. M. Sasian).

PNL 10,000,000 intis, unissued.

Venezuela

P68 & 69 *S. Bolivar*, 1 & 2 bolivars.



Ms Hernandez contributed elements to this Fabrica de Billetes 20th anniversary piece designed by Jorge Peral in 1989. An image of engraver Fausto Urencia appears on the face.

HEROUARD, _____. PEng. For France he engraved the back of the 20-franc bank note, P151 with the image of *Claude Debussy*; Taurelle designed the note.

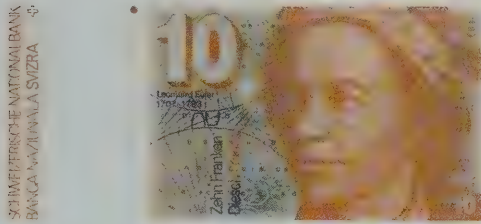
HERVÉ, C.H. PEng. For Algeria he engraved the 5-franc bank note (back) with an image of *Ceres*, P91.

HERZ, Dr. Johann Jakob. Des. He is "credited with the design of the first stamps of Austria, 1850 (*EPJ* No. 83, 134).

HIBBERT, Charles. Eng. This British engraver was active about 1800.

HIESTAND, Ernst. Des. With Ursula Hiestand he designed bank notes for Switzerland.

HIESTAND, Ursula. Des. With Ernst Hiestand, Ms Hiestand designed the following bank notes for Switzerland:



- P53 *L. Euler*, 10 francs.
 P53 *Water Turbine*, 10 fr. (back).
 P54 *H-B de Saussure*, 20 fr.
 P54 *Fossil and Mountain Expedition*, 20 fr. (back).



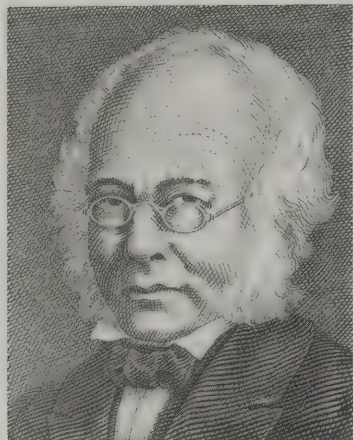
- P56 *K. Gessner*, 50 fr.
 P56 *Owl & Primula Auricula plant*, 50 fr. (back).
 P57 *F. Borromini*, 100 fr.
 P57 *S. Ivo alla Sapienza*, 100 fr. (back).
 P58 *A. von Haller*, 500 fr.
 P58 *Schematic of blood circulation & orchid*, 500 fr. (back).
 P59 *A. Forel*, 1000 fr.
 P59 *Ants & Ant Hill*, 1000 fr. (back).
 (The preceding is from MdR.)



Backs for P54 & 56.

HILL, A.B. PEng. He engraved the 2½d postage stamp with *Mt. Earnslaw and Lake Wakatipu* for New Zealand, A21 and 22; it was designed by E.T. Luke (F&L 83).

HILL, Ben. *PEng.* He was engraving at Bradbury Wilkinson from at least 1939-1950.



HILL, Sir Roland. He invented the adhesive postage stamp in 1840. "Under the inspiration of a few men in London—William Wyon, Sir Rowland Hill, Henry Corbould, Jacob Perkins, Charles and Frederick Heath—it sprang into being as a thing of beauty, confronting the world with a new art type, the masterpiece of the Early Victorian Era" (RL 1943, 8). The portrait of Sir Roland Hill was engraved by Jindra Schmidt.

HIZUME, Mitsuhiro. *PEng.* b. 1954. He joined the Japanese Printing Bureau in 1972. Mr. Hizume engraved the figures of *Reizei-in* and *Gengi Hikaru* on the 2000-yen bank note, P103, and *Ukichiro Nalaya* and *Yasunari Kawabata* on postage stamps Scott 2749 and A20901.

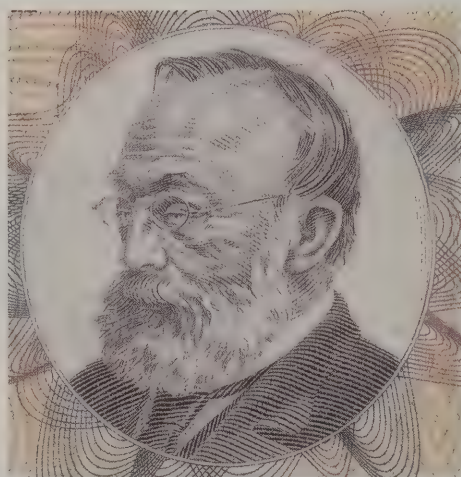
HJORTZBERG, O. *Des.* For Sweden he designed a 3-öre postage stamp, with *Swedish Arms on a Globe*, A15, a 15-öre postage stamp, A27 for the 300th anniversary of the *Death of King Adolphus*, after a painting by Walbom, engraved by Sven Ewert, and four designs including a 60-öre postage stamp, A53 with the image of *Queen Christina* (RL 1943, 68).

HLASNI, Srećko. *Des.* He worked as a computer graphics artist for the Paper Money Printing Works in Belgrade.

HOHMAN, ____. *PtEng & PEng.* He engraved the following bank notes for Switzerland: *Carnation*, 10 francs (back), P45; *Gottfried Keller*, 10 fr., P45; *Thistle*, 20 fr. (back), P46.

HOLL, William. *Eng.* He was employed by Jacob Perkins after the American moved to England. "Perkins...employed top engravers like Charles Heath and William Holl to engrave elegant vignettes for his notes..." (H&K 98).

HOLLY, Anton. *Art & Des.* b. 11 November 1915. For Czechoslovakia he designed 50- and 500-korun bank note *essais* (NPS 27, 45).



HORN, Lex. *Des.* For the Netherlands he designed an *essai* for a 5-gulden bank note with alternative back designs. These are illustrated in Bolten (177).

HORVATH, Endre. *Des, PtEng & PEng.* Bratislava 1896, d. Hungary 1954. After primary schooling in Nova Bana (Ujbanyan) Horvath attended high school in Levice (Levan), Budapest and Balassagyarmat near Sahy. He had artistic and musical talent but entered law school in 1912. Following three years in the Hungarian Army Horvath entered the Industrial Art University, where he studied with Ferenc Helbing and Jenő Haranghy.

In 1925 the Hungarian Security Printing Works was established and at 29 Horvath was among the first to be engaged as an engraver. In 1933 he traveled to Italy to sketch and to

photograph. Three years later, at the recommendation of Austrian artist Frank Rupert, Horvath was invited to Belgium to design paper money and teach. In 1937 he returned to the State Security Printing Works of Hungary now called Penzjegynyomda. In addition to bank notes he also engraved postage stamps.

With his love and knowledge of music Horvath was given the position of Inspector of the Hungarian National Band. As his compatriot Bela Bartok drew from Hungarian folk music for his compositions, Horvath utilized folk subjects in his bank note designs. For these Horvath received a gold medal from the Ministry of Religion and Culture in 1943. Endre Horvath was a member of numerous art societies including The Society of Hungarian Industrial Art.

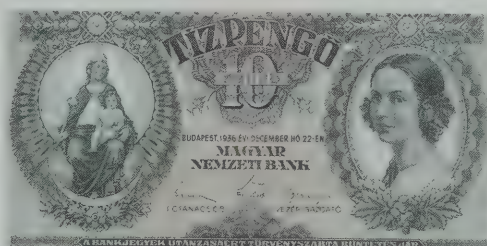
He nurtured the talents of Zoltan Nagy, Jozsef Vertel, Mihaly Fule and Ferenc Gal at the State Security Printing Works. Horvath received numerous offers from other countries to join their security printing offices, but he preferred to remain in his native Hungary. He designed or engraved the following bank notes:

Belgian Congo

- P9 *Market Scene* (des. A. Hallet),
10 francs.
P9 *Waterbucks* (des. A. Hallet), 10 fr.
(back).

Hungary

- P100 *Patrona Hungariae* and *Young Girl*,
10 forint. The Young Girl faces the
opposite direction in the original art.
P104 *Young Girl*, 5 pengo.
P106 *Young Girl*, 5 pengo (eng.).
P106 *Man with Balalaika*, 5 pengo (back).
P108, 120, 121 & 127 *Young Girl*,
2 & 100,000 pengo.
P108 *Mother and Child*, 2 pengo (back).
P109 *Woman in National Costume*,
20 pengo.
P109 *Farming Couple*, 20 pengo (back).
PNL *Agriculture*, 10 pengo *essai* dated
1943.
PNL Face same as P115, 1000 pengo *essai*.
P115 *Agriculture and Young Woman*,
100 pengo.
P115 *Mercury and Labor*, 100 pengo (back).
P119 & 126 *Woman* (profile), 10,000 pengo.
P122, 123, 128 & 129 *Lajos Kossuth*,
1,000,000 & 10,000,000 pengo,
and 1 million milpengo & 10 million
milpengo.
P122, 123, 128 & 129 *Dove of Peace*, 1,000,000
& 10,000,000 pengo, and 1 million
milpengo & 10 million milpengo
(backs).
P124, 130 & 136 *Woman in Kerchief*,
100,000,000 pengo & 100 million
milpengo.
P124, 130 & 136 *Parliament*, 100,000,000
pengo (back) & 100 million milpengo
(back).
P125, 131 & 137 *Woman* (portrait), 1 milliard,
1 milliard milpengo & 1 milliard B-
pengo.
P161, 164 & 168 *Birth of the Song* (by J. Janko),
10 forint (back).

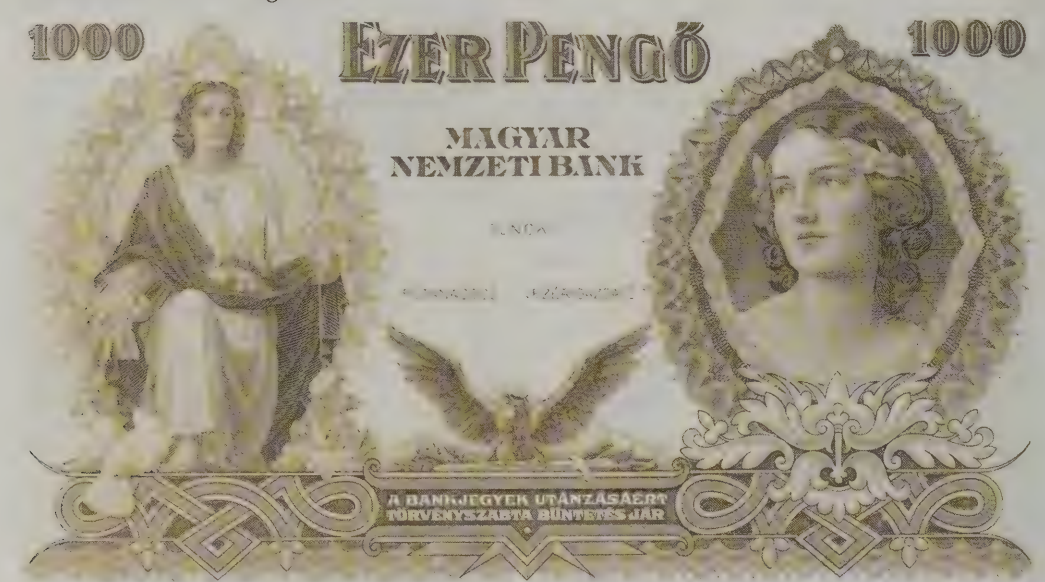


- P161, 164 & 168 *Sandor Petöfi*, 10 forint,
(des. & eng.).
P162, 165 & 169 *Gyorgy Dozsa*, 20 forint
(face des. EH, eng. Z. Nagy).
P163, 171 & 174 *Lajos Kossuth*, 100 forint
(des. & eng.).
P163, 171 & 174, *Took Refuge From the Storm*
(art by K. Lotz), 100 forint (back).
P169 *Csaba Hegedius with Hammar*,
20 forint (back des. & eng.)
P170 *Prince F. Rakoczi* (art by A. Manyoky),
50 forint (des. & eng.).

Art by Endre Horvath



Essai dated 1943 with Agriculture.



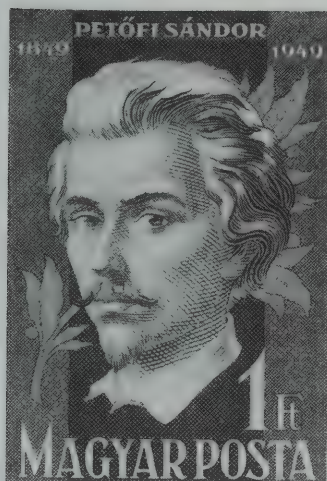
Essai similar to P115.



Farming Couple, P109 (back), and Mother & Child, P108 (back).

Postage Stamps

Hungary



A168 Sandor Petöfi.



A185 Jozsef Bem.
A199 Maxim Gorky.
A241 Fruit.
SP124 Mail Delivery.

HÖRWARTER, Walter. *Des & Eng.* b. Vienna 1818, d. Vienna 13 March 1963. For Austria he designed the following postage stamps: No. 577, *Wilhelm Kienzl* 1.50 schilling, and engraved B288, *Patient Under Sun Lamp*, 30+10 groschen, B292, *Baby on Scale*, 1.50 sch.+35 gr., and B293, *Nurse*, 2.40 sch.+60 gr. (*EPJ* No. 83, 134).



HOSOGAI, Tamejirou. *PtEng & PEng.* He succeeded E. Chiossone as chief engraver at the Japanese Printing Bureau. Mr. Hosogai engraved the portraits of *Sukune Takeuchino* on the 5-yen bank note, P31 and *Kiyomaro Wakeno* on the 10-yen bank note, P32. (Portrait courtesy of Takashi Uemura)

HOU, Yimin. *Art.* With Luo Gongliu and Zhou Lingzhao, Hou Yimin contributed to the art on Chinese bank notes, P860-870 (*Kranister* 1989, 164).

HOURRIEZ, Georges. *PtEng.* b. 1878. He made his reputation as a wood engraver. In 1938 he engraved a set of French postage stamps; the centimes type has the head of *Mercury* and the franc type a bust of *Iris* (RL 1943, 56).

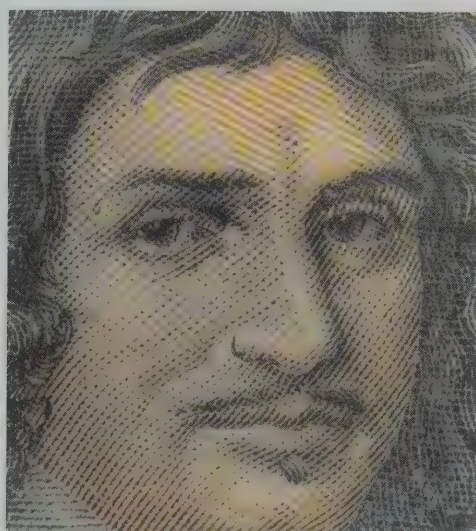
Bank Notes

France

- P98 *Woman and Flowers* (des. C. Serveau),
5 francs (back).
P102 *Ceres and Hermes* (des. Jonas),
1000 fr.

French Guiana

- P20 *Colbert* (des. P. Munier), 10 fr.
P24 *Farmers & Ox Carts*, 500 fr. (back).
P25 *Union Française* (two women),
1000 fr.



HOUSA, Bedřich. *PtEng, PEng & Des.* b. Prague 12 April 1926. He studied at the Graphic Art Academy under Prof. V. Silovský and worked at the Czech Graphic Union with Jaroslav Goldschmied. Mr Housa engraved the following postage stamps for Czechoslovakia:

2442	J. Goldschmied, 1 korun.	2490	Lady by V. Hollar, 4 korun.
2487	Warrior with Sword & Shield, 40 haleru.	2491	Man by A. Watteau, 5k.
2488	Bodyguard of Rudolf II by Gheyn, 50h.	2541	Bohumil Heinz, 1k.
2489	<i>Lady with Lace Collar</i> by J. Callot, 1k.	2681	Accordian Player by J. Čapek, 4k.
		2810	Krucemburk by J. Zrzavý, 2k.
		2938	Madonna at St. Vitus, 14k.
		-	A. Jirásek stamp, 5.40k.

HOUŠTĚK, Josef. *Lith & Des.* b. Zliček in Náchod District 7 July 1914. In 1933 he served his apprenticeship as a lithographer at Graphics Enterprises T. Böhm Company in Nové Město nad Metují. From 1933-1935 he worked as a lithographer at the Czech Graphic Union in Prague-Vyšehrad. Houštěk's military time was spent the Military Cartographic Institute where he worked after the war. From 1939-1977 he was employed at the NBČS, now the STC, as a lithographer and guilloche maker. He created the guilloche work on the Czech 20 korun, P72A.

HOVHANNISIAN, Sargis. *Art & Des.* He graduated from school in Tiflis and became a famous painter in his native Armenia. Mr Hovhannisian designed Armenian bank notes including a 1 chevronetz [sic] that circulated until 1 January 1924 (*Armenian Numismatic Journal*, Sept. 1987, 27).

HOWARD, E. *Des.* In 1898 he designed the 4d, 6d and 8d postage stamps, A24, A26 and A27, for New Zealand (F&L 82).

HRUŠKA, Karel. *Art & Des.* b. Prague 19 March 1930. From 1949-1954 he studied graphic design at the Applied Art University under Prof. F. Muzika. For the next four years Mr Hruška specialized in stage design at the Academy of Graphic Arts under Prof. F. Tröster. Hruška's work was exhibited in Italy, Japan, Paris and Poland.

In 1963 Mr Hruška's design for the Czech 20-korun bank note was selected from 20 entrants by other artists. The oldest image of Czech national hero Jan Žižka was used on the face. The original sculpture in Tábor was completed by W. Roskoph in 1516. The back of the note shows an illumination from the Jena Codex, created by Bohuslav of Cechdice ca. 1500. In addition to these Mr Hruška designed bank note *essais* for Czechoslovakia:

P92	<i>J. Žižka</i> , 20 korun.	100 kr.	<i>essais</i> (NPS 67).
10 kr.	<i>essais</i> (NPS 63).	500 kr.	<i>essais</i> (NPS 49, 53, 71).
20 kr.	<i>essais</i> (NPS 57, 59, 65, 67).	1000 kr.	<i>essais</i> (NPS 63).
50 kr.	<i>essais</i> (NPS 65).		

HRVANOVIĆ Nusret Hasan. (M.A.). *PtEng & PEng.* b. Bogati, Serbia, Yugoslavia, 5 November 1939. He graduated from the Academy of Fine Arts in Belgrade in 1967, and completed post-graduate studies there in the Department of Graphic Art in 1972. A member of the Association of Fine Artists of Serbia since 1968, Mr Hrvanović has had eleven independent exhibitions and has participated in over 400 group exhibitions and has received numerous awards. Examples of his work are in private collections throughout the world.

On 20 April Mr Hrvanović joined the National Bank of Yugoslavia as a painter, graphic artist, designer and engraver. He is responsible for lineal solutions for the preparation of portrait and landscape engraving and printing, and pen and ink creations. Two of his non-security engravings include a *View of Dubrovnik* (1980) and the portrait of *Helena Furman* by Rubens (1981).

Bank Notes

Serbian Republic, National Bank of the (Bosnia-Herzegovina)

All denominations, P145-155, were designed by Mr Hrvanović.

Yugoslavia

Unless stated otherwise, the following were engraved by Mr Hrvanović.

P85 Ship, 20 dinara (preparatory work).

P95 Miner, 20,000 dinara.

P96 Dubrovnik, 50,000 dinara (back) (drawing by Hrvanović).

P99, 105, 108, 112, 118 & 125

Female in kerchief, 1,000,000, 100, 100,000, 500,000,000 dinara.

P103 Female, 10 dinara.

P106, 109 & 113, 500 dinara; P119, 50,000 dinara; P124, 100,000,000 dinara, Young man.

P107, 110 & 114 Nikolas Tesla, 1000 dinara.

P133 Mihajla Pupina (scientist, 1854-1935), 50,000,000 dinara.

P135 Djura Jakšić (poet & painter, 1832-1878), 5,000,000,000 dinara (computer-generated with D. Andrić).

P136 Prince Miloša Obrenovich, residence of, 50,000,000,000 dinara (back).

P141 Dositej Obradović (writer), 500,000,

P131 5000 dinara.

P142 Karadorda Petrovich, 50,000 dinara.

P151 Prince Miloša Obrenovich, 50 dinara. (See D. Andrić for drawings of some of the preceding.)

Essais

Hillside Homes and Church, 5000 dinara (back: adaptation & des.).

Machinery, 2000 dinara (back: adaptation & des.).



Josef Tito, 5000 dinaras (adaptation & des.), both dated 1983. (Courtesy of Ž. Stojanović)

HU, Fuging. *Art.* This artist created the watermark-portraits of a worker and *Mao Tse-tung* for the 50- and 100-yüan bank notes, P888 and 889 for China (Kranister 1985, 161).

HUDEK, Jindřich. *Art & Des.* b. Prague 1975. He attended the Central Graphic School in Prague, and designed two 10 korun bank note *essais* for Czechoslovakia (NPS 59).

HULOT, Anatole A. *PtEng.* d. 1892. He was the assistant to Jean Jacques Barré, the chief engraver at the Paris Mint and later the director of the French Stamp Printing Works. As Prefecture de Police in Paris "he became an expert on the prevention of the forgery of bank notes" (RL 1943, 20, 44).

HUMPHRYS, William. *PtEng & PEng.* b. Dublin 1794, Genoa d. 21 January 1865. In 1814 he went to America to learn engraving under George Murray in Philadelphia. Humphry remained in the employ of Murray, Draper, Fairman & Co. until 1822 when he returned to England the first time. He engraved postage stamps for Perkins, Bacon & Co. in England, including a bust of Queen Victoria, based on a water-color drawing by E.H. Corbould copied from A.E. Chalon's painting.

In 1826 Humphrys received the Gold Isis medal from the Society of Arts for his contribution on etching fluids for steel plates, especially the first mixture to omit nitric acid.

During a second visit to America in 1843 Humphrys, in addition to a number of commercial engravings, engraved the portrait of George Washington on the Farmers' & Exchange Bank, Charleston, South Carolina \$20, and the U.S. 5¢ Postmasters stamp. Humphrys returned to England about 1850. In his 60th year Humphrys was asked to reengrave the die for the British penny black—"it was carried out by a craftsman trained by an American who in turn had been an apprentice of the Englishman Anker Smith who had been through the workshop of James Heath whose grandson had engraved the original die" (RL 1943, 15; GWS 13).

William Humphrys engraved the following postage stamps:

Cape of Good Hope

A1 Queen Victoria, 1d, 4d, 6d & 1/-.

Ceylon

A1 Queen Victoria, 1d, 2d, 5d & 6d.

Great Britain

A8 Queen Victoria (Joubert Head), 2d.

A9 Queen Victoria (Joubert Head), 3 half-pence.

New South Wales

- Queen Victoria, Garter type (drawing by E.H. Corbould), 6d & 1/-.

New Zealand

A1 Queen Victoria,* 1d, 2d & 1/-.

Nova Scotia

A1 Queen Victoria,* 1d.

Queensland

A1 Queen Victoria* 1d, 2d, 3d, 6d & 1/-.

South Australia

A1 Queen Victoria 1d, 2d & 6d.

Trinidad

A3 Queen Victoria 1/-.

* Chalon portrait.

HUOVINEN, Paavo. *Art & Des.* For Finland he created the preliminary design for the 500-markkaa bank note, P110; Pentti Rahikainen, Eeva Oivo and Mrs Pirkko Vahtero also contributed. He also assisted with the design of the 10-1000 markkaa, P113-117. The image of *Elias Lonnrot* on the 500 markkaa, P116 is based on a lithograph by Johan Knutson (1816-1899). *Anders Chydenius* on the 1000 markkaa, P117 is based on a painting by Pehr Fjellström (1717-1790) (Talvio 119).

IBBETSON, J.H. *Des.* Like Congreve and others in England in the 1820s, Ibbetson created back designs for bank notes with complex combinations of patterns to thwart counterfeiters.

ILEČKO, Ľudovít. *Des. b.* Budapest, Hungary 14 October 1910, d. 1981. His graphic design studies began at the Czech Technical University in Prague under Profs. O. Blažíček and C. Bouda in 1932. From 1933-1937 Mr Ilečko attended the Academy of Graphic Arts where he studied under Profs. J. Loukota and R.F. Šimon. He studied at the Academy of Graphic Arts in Prague under Profs. Loukoty and Šimon. Following military service Mr Ilečko did illustrations for magazines, books and political posters.

In 1949 he was asked to create a design for a new 50-korun bank note. Mr Ilečko chose the image of a *Miner*, based on a contemporary Slovak hero Juraj Janošík. He created the art for the following bank notes for Czechoslovakia:



- P71 *Miner* (eng. L. Jirka), 50 korun.
- 50k. *essai* (NPS 25, 39).
- 500k. *essais* (NPS 27).
- 1000k. *essai* (NPS 25).

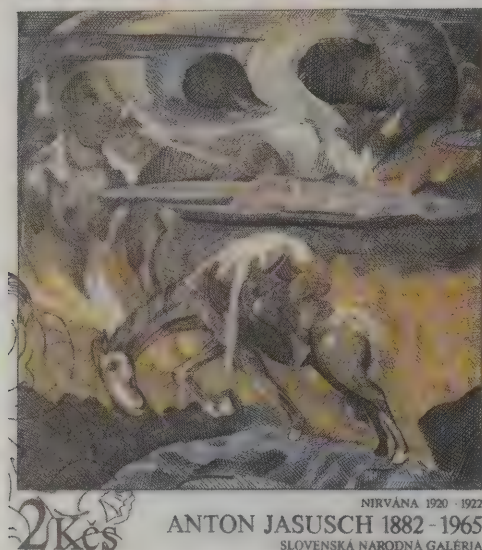
IVORY, T. *Des & Eng.* He designed and engraved the 1809 bank notes for the Dundee Union Bank, the 1825 notes for the Dundee Commercial bank, and the 1814 and 1818 1 guinea, £1 and £5 bank notes for the Montrose Bank in Scotland (Symes 10 & Douglas).

IWAKUNI, Mamoru. *PEng. b.* 1954. He studied at the High School of Art and joined the Japanese Printing Bureau in 1972.



The Uprising of Enryaku-ji Monks by M. Seison; and *Gosetsu Hana-awase* by K. Utamaro (Tokyo National Museum). The Printing Bureau, Ministry of Finance in Japan produces beautiful (5x7) gift cards that are executed by engravers at the Printing Bureau. These two were engraved by Mr Iwakuni.

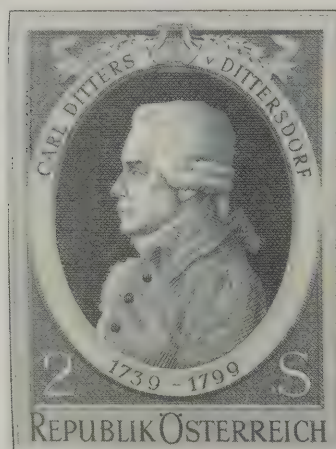
ČESKOSLOVENSKO



Postage Stamps by Činovský, Fischer and Fajt.



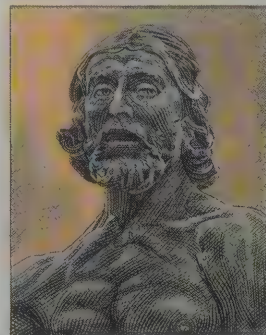
Činovský: Czechoslovakia Scott 2766 & Slovakia Scott 212.



Fischer: Austria Scott 1008, 820 & 821.



ČESKOSLOVENSKO



Fajt: Scott 2625 & 2813.

JACKMAN, (Philip). *Des.* During the 1940s he was the Chief Designer at BW and probably designed the Czech 100-korun bank note, P63. Mr Jackman was active as late as 1964.



Mr Jackman is seen working on the £1 note for the Commercial Bank of Scotland, PS336.

JACOB BAGGES BANK NOTE COMPANY. In 1885 and 1891, Swedish postage stamps were printed by this firm in Stockholm. One of their engravers was Max Mirowsky (*EPJ* No. 88, 149).

JACOB, ____. *PEng.* In 1859 this engraver to the Ministère des Finances in Paris engraved three stamps for the Free State of Buenos Ayres (RL 1943, 46).

JAHN, Sepp. *Des.* He designed the following postage stamps for Austria:

B218	Prisoner of War, 8+2 groschen.	B255	Salzburg Cathedral from South, 50+25 gr.
B219	Prisoner's Mall, 12+8 gr.	B256	Abbey of St. Peter, 60+30 gr.
B220	Prison Camp Visitor, 18+12 gr.	B257	Inside Salzburg Cathedral, 80+40 gr.
B221	Family Reunion, 35+15 gr.	B258	Salzburg Cathedral & Castle, 1 sch.+50 gr.
B222	Industry, 60+20 gr.	B259	Madonna by M. Pacher, 1.40 sch.+70 gr. (eng. R. Franke).
B223	Sower, 1 sch.+40 gr.		
B252	St. Rupert, 20+10 gr. (eng. R. Franke).		
B253	Cathedral & Fountain, 30+15 gr.		
B254	Façade of Cathedral, 40+20 gr.		

JAKAC, Božidar. *Des.* For Yugoslavia he designed the following partisan notes: 10,000 lit (and other denominations), PS127; bonds for 100 and 500 dinars, PSNL; *essais* (with S. Sedlar and G. Simčič) for 1, 5, 10 and 100 lire PSNL (*SPPS* Nos. 7-10, 29, 30, 31, 39-44).



JAKUS, Zlatko. *Des & Eng.* b. Zagreb, Yugoslavia 2 November 1945. Following his secondary schooling Mr Jakus attended Stockholm University and studied under Prof. Nils G. Stenquist at the Art Academy in Stockholm from 1971-1975.

His first postage stamp was the Swedish Mail Coach 60 öre, A249 in 1973. Mr Jakus designed the entire Croatian bank note issue, 1-100,000 dinara, P16-27; Agnes Miski-Török engraved the portraits of

R. Boskovic. Mr Jakus has also designed paper money and postage stamps for Singapore and other countries including those in Scandinavia. He has exhibited his artwork in Italy, France, Japan, Singapore, Spain, Sweden, Taiwan and the United States.

1015	Grey Seal, 10öre.	A373	Farming, 1.30 kr.
1019	Wolf, 65ö.	1321	Child & Adult Hands, 1.40 kr.
1020	Sea Eagle, 75ö.	A399	Swedish Auto Industry.
1142	Hedgehog, 55ö.	A400	Swedish Auto Industry.
1176	Chimney Sweep, 90ö.	1443	Chess Board, 3 kr.
1179	Helge Palmerantz, 1.30 kr.	1516	Swedish Aviation History, 1.90.
1248	Glider Plane, 1.15 kr.		

JÄRVIÖ, Hannu. *Des.* b. Oulu, Finland 1948. He is engaged at Crane AB in Sweden.

JAUHIAINEN, Erkki. *Eng.* He is responsible for the shadings of the denominations and the latent images on the 1991 and 1993 bank notes for Finland, P118-123.

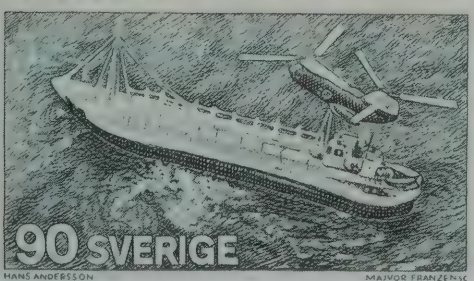
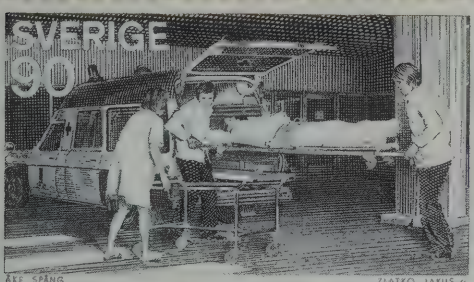
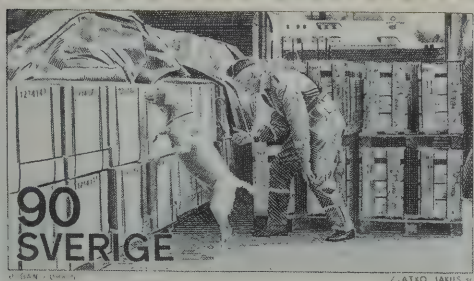
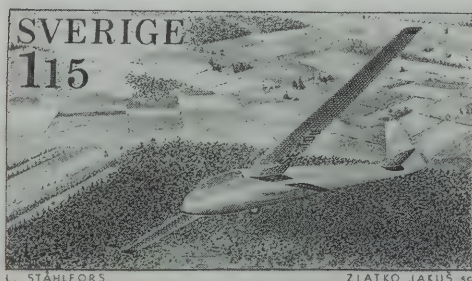
JEENS, Charles Henry. *PEng.* b. Uley, Gloucestershire 1827, d. 1879. He was a student of John Brain in the 1840s and later William Greatbach. Jeens contributed 17 of his own plates to the *Art Journal* during his employment there.

He engraved the seal and codfish depicted on Commercial Bank of Newfoundland notes (Allan, *CPMJ* No. 119, 19) and stamps (RL 1943, 16). Jeens engraved the Chalon-Corbould portrait of *Queen Victoria* that appears on postage stamps for Antigua (1862), Bahamas (1861), Ceylon (1859), Grenada (1875), Natal (1859), South Australia (1867), St. Vincent (1861, 1868), Turks Islands (1867) (RL 1943, 16, 23, 32). Jeens also engraved the portrait of *C. Columbus* on 5¢ and 10¢ postage stamps for Chile.

JEKER, W. *Des.* No information available.

JETTMAR, Rudolf. *Des. & Etch.* He designed the following postage stamps for Austria: B142, *St. Martin of Tours*, 5+2 groschen; B143, *Medical Clinic*, 12+3 gr.; B144, *St. Elizabeth of Hungary*, 24+6 gr.; and B145, *Flame of Charity*, 1sch.+1 sch. (*EPJ* No. 83, 134).

Swedish Postage Stamps Engraved by Majvor Franzen-Matthews and Zlatko Jakus



Majvor Franzen-Matthews, A298 and Zlatko Jakus, A357.

JEŽEK, Stanislav. Art. b. 6 July 1904. He studied at the School of Applied Arts in Prague. For Czechoslovakia he designed *essais* for 1000-korun bank notes (NPS 25).



Stanislav Ježek

JIRKA, Ladislav. *Des, PtEng & PEng.* b. Třemošná at Pilsen 11 February 1914, d. Prague 1986. During his military service, which began in 1936, he worked for the Military Geographical Institute where he engraved plates for maps. During World War II Mr Jirka took special courses at Mánes, one of the substitutes for Czech universities that were closed during the German occupation; he also studied privately with J. Šilhavý.

In 1939 he had begun work at the NBČS, now the STC, in Prague. Mr Jirka worked on bank notes for Cuba, Mali, Guinea and other countries. He also engraved over 300 postage stamps. He engraved the following bank notes and postage stamps:

Bank Notes

Cuba

P95 & 103 A. *Maceo*, 5 pesos.

P99 *Attack on Moncada*, 100 pesos (back).

Czechoslovakia

P54 *Man in National Costume*
(des. A. Kailich), 500 korun.

P66 *Gen. Štefánik*, 50k. (des. S. Bednár).

P71 *Miner*, 50k. (des. L. Ilecko).

P76 *Peasant Woman*, 100k.

P88 *Girls with Flowers*
(art by M. Medvecká), 10 korun.

P90 *Russian Soldier & Partisan*, 50k.

P91 *Charles Bridge*, 100k. (back).

P93 *Soldiers*, 500k.

PNL *Woman & Tractor*, 500 kr. *essai*.

Postage Stamps

Czechoslovakia

419 *Fight for Peace*, 2 korun.

457 *Soldier & Partisan*, 3k.

464 *B. Šmeral*, 1.50k.

465 *B. Šmeral*, 3k.

477 *J. Hybeš*, 1.50k.

478 *J. Hybeš*, 2k.

1667 *L. van Beethoven*, 40 haleru.

1668 *F. Engels*, 40h.

1669 *M. Hell*, 40h.

1670 *V. Lenin*, 40h.

1671 *Josef Mánes*, 40h.

1672 *Comenius*, 40h.

2391 *Edward Karel, engraver*, 1k.

2440 *Performers by Želibský*, 4k.

2458 *Crossbill*, 2k.

2460 *Linx*, 4k.

2486 *Hradčany by J. Mařák*, 5k.

2591 *Bohdan Roule*, 1k.



JOHAN ENSCHEDÉ en ZONEN. This private limited company, with six subsidiary companies, is located in Amsterdam. Enschedé has been the printer of all Dutch paper money since 1814. Joh. Enschedé Holding, with over 600 employees, produces paper money, postage stamps, passports and other security documents for 65 countries. The paper money division employs 125 people and produces 1.2 billion bank notes each year.

The Enschedé Museum in Haarlem has held the recorded history of the firm since 1719. The museum serves researchers of printing, postage stamps, bank notes and other security documents and is accessible on request.

JOHNSON, G. *Eng.* He engraved city arms on bank notes for the Bristol Bank in 1807 and the Bristol Bullion Bank in England (H&K 74, 77).

JOHNSTON, W. & A.K. *Eng.* This Edinburgh firm prepared bank notes for Scottish banks. In 1861, for the Royal Bank, this firm printed notes, P311-314 in black with a red lithographic overlay as a counterfeit deterrent (H&K 101). This company also prepared notes for the following banks:

Aberdeen Commercial Banking Company

Steam Vessel in Harbor, 1830 £1 (eng.).

Caledonian Banking Company

1863 £1-£100 (des. & eng.).

Central Bank of Scotland

1861 £1 & 1866 £5 and £20 (eng. all).

Clydesdale Banking Company

£1-£100, P171-175 and P181-184 (des. & eng.).

Dundee Bank

1845 £5 (eng.).

Edinburgh and Glasgow Bank

1844 £1, £5 & £10 (des. & eng.).

Edinburgh and Leith Bank

1839 £1 & £5.

The North of Scotland Bank,

£1, 5, 10, 20 & 100.

Royal Bank of Scotland

£1-£100, P311-315, 317, 319-323.

JOMANTAS, V. *Art & Des.* b. 22 February 1891, d. 30 November 1960. With A. Galdikas he designed the 500- and 1000-litu bank notes, P21 and 22 for Lithuania. He studied at the Vilnius Art School in 1909 and in St. Petersburg in 1914. When Jomantas returned to Lithuania in 1918 he became a student of Adomas Varnas until he went to Munich for studies from 1922-1924. In the latter year Jomantas returned to work as an artist in the graphics department at the Vilnius Institute until 1928. Jomantas also designed postage stamps for Lithuania.



P47, 56 & 59 *Steponas Darius and Stasys Girenas*, 10 litu.

P51 *V. Kudirka*, 500 litu.

P51 *Liberty Bell*, 500 litu (back).

JONAITIS, Giedrius. *Art & Des.* b. Vilnius, Lithuania 1963. He studied at the Vilnius Academy from 1981-1987 and has exhibited his work in Lithuania and other countries. The original art for bank note designs by Jonaitis are on display at the Balzekas Museum of Lithuanian Culture in Chicago. He designed the following for Lithuania:

JONAS, Lucien. *Art, Des & Eng.* b. 1880 d. 1947. He received the second grand Prix de Rome, a Medal of Honor from the Salon of French Artists and was made a commander of the Legion of Honor. Jonas designed the following bank notes for France:

- P93 *Jacques Coeur*, 50 francs
(eng. Beltrand).
- P93 *Scene in Bourges* (eng. Beltrand),
50 fr. (back).
- P94 *Woman, child and man* (facing left),
100 fr. (eng. Deloche).
- P99 *Miner* (eng. Beltrand) and *Woman and
Child* (eng. Deloche), 10 fr.
- P100 *Fisherman, women and Child*,
20 fr. (eng. Beltrand and Clément).
- P101 *Descartes and Angel*, 100 fr.
(eng. Deloche).
- P102 *Ceres with Hermes* (eng. Hourriez)
and 1000 fr.
- P102 *Mercury* (eng. Dreyfus), 1000 fr.
(back).



Essai by L. Jonas, probably intended for 50 francs, 1943. Collection François Delamare (auction in Paris, 20 June 2000, expert Mr Alain Weil).

JONGERT, J. *Des.* b. 1883 d. 1942. He worked in the Netherlands and designed the 50-gulden bank note with *Minerva in a Helmet* (eng. R. Steinhausen), P47 (Bolten 265).

JODRAN, Vlado. *Des.* He designed the following partisan notes for Yugoslavia: 100 and 500 lire, PS123-125, and 20, 50, 100 and 500 RM, PS119-122 (SPPS Nos. 11, 12, 14-17).

JORPES, Albert. *PtEng.* He engraved the portraits of *King Gustav VI* on the 10,000- and 10-kronor bank notes, P49 and P52 and *Gustav III* on the 50-kronor bank note, P53 for Sweden.

JOUBERT de la FERTÉ, Jean Ferdinand. *PtEng & PEng.* b. Paris 15 Sept. 1810, d. Mentone 17 Nov. 1883. On 31 March 1829 Joubert entered l'École des Beaux-Arts and studied under Henriquel Dupont. He exhibited at the Paris Salon and settled in London in 1840; there, his plates appeared in the *Art Journal*. Later Joubert exhibited at the Royal Academy.

Joubert engraved numerous dies for De La Rue. "In order to circumvent the patent held by Jacob Perkins on the siderographic process, he introduced 'en epargné', a steel block, which gave a very similar appearance to an engraved print. In the 1850s he collaborated with Henri Garnier in Paris on the process of 'acierage' or 'steel-facing', which he brought to England, patented in March 1858 and developed here" (see BH 1980, ch. 10; BH 1989, 56).

Countries that issued stamps with Joubert's engraved subjects include Great Britain, Belgium, British Columbia and Vancouver Island, Ceylon, Hong Kong, India, Italy, Jamaica, Malta, Mauritius and New South Wales (RL 1943, 19). Joubert is the probable engraver of the *Jefferson Davis* portrait on the Confederate States of America stamp, printed by DLR. "The stamp has the distinction of being the only American postage stamp produced abroad... (EPJ No. 33, 40).

JOUVE, P. *Des.* He designed the French Indo-China 200-piastres bank note (back), P109.

JOVANOVIĆ, Paja. *Art & Des.* He prepared the preliminary drawings for the following bank notes: Serbia P22, and Yugoslavia P29, P34 and 35 (Stojanović 1996).

JU, Wenjun. *PtEng & PEng.* b. Hubei Province 1910, d. 1991. He was employed at the China Engraving and Printing Works in 1951 and later at the Beijing Engraving and Printing Works. Mr Ju engraved *Grazing in Tien Shan* on the 1-yüan bank note (back), P874 (Kranister 1989, 159). Mr Ju retired in 1970 but served as a consultant until 1975. He is considered one of China's master engravers.

JUBERT, J. *PtEng.* b. 18 April 1940. He engraved the following portraits on French bank notes: *Hector Berlioz*, 10 francs (des. Fontanarosa), P150; *Claude Debussy*, 20 fr. (des. Taurelle, based on a painting by Marcel Baschet), P151; and *Montesquieu*, 200 fr. (des. Lambert; eng. with Durrens), P155.

JUMELET, Claude. *PtEng.* b. March 1946. He engraved the French 2.30-franc postage stamp that celebrated the Marianne Bicentenaire. The stamp was designed by Louis Briat.



JUNALIES, ____. *Des.* This name appears as designer on the following Indonesian rupiah notes: 1, P102; 1000, P61 & 62; and 5000, P63.

JUNK, Rudolf. *Des.* This linguist, philosopher and illustrator designed the 1- to 100,000-kronen bank notes, P73-81, the 10,000 kronen, P85 and 5 schilling, P93 for Austria. The latter has the portrait of Dr. H. Brücke. Junk also designed the 1,000,000 and 100 kronen, P86 and 91 (Kranister 1995, 148, 158 & 160). Mr Junk designed the following postage stamps for Austria:

A37	Austrian Crown.	339	St. Stephen's Cathedral, 2 sch.
A38	Franz Josef.	375	Engelbert Dollfuss, 24 gr.
A39	Arms of Austria.	B50	Franz Joseph Haydn, 2½ kreuzer.
A40	Arms of Austria.	B51	W.A. Mozart, 5 kr.
A56	Güssing, 10 groschen.	B52	L. van Beethoven, 7½ kr.
A56	Traunsee, 12 & 18 gr.	B53	F. Schubert, 10 kr.
A56	Hochosterwitz, 15 gr.	B54	Anton Bruckner, 25 kr.
328	Durnstein, 16 gr.	B55	Johann Strauss, 50 kr.
A56	Durnstein, 20 gr.	B56	Hugo Wolf, 100 kr.
A56	Salzburg, 24 gr.	B57	View of Bregenz, 100 kr.
A56	Seewiesen, 30 gr.	B58	Mirabelle Gardens, 120 kr.
A56	Innsbruck, 40 gr.	B59	Church of Eisenstadt, 160 kr.
A56	Worthersee, 50 gr.	B60	Klagenfurt Assembly House, 180 kr.
A56	Hohenems, 60 & 64 gr.	B61	"Golden Roof" Innsbruck, 200 kr.
338	National Library, 1 schilling.	B62	Linz Main Square, 240 kr.

Austria (continued)

- B63 Castle Hill, Graz, 400 kr.
 B64 Abbey at Melk, 600 kr.
 B65 Upper Belvedere, 1000 kr.
 SP36 Michael Hainisch.
 SP37 Wilhelm Miklas.
 B93 Ferdinand Raimund, 10 gr.
 B94 Franz Grillparzer, 20 gr.
 B95 Johann Nestroy, 30 gr.
 B96 Adalbert Stifter, 40 gr.
 B97 Ludwig Anzengruber, 50 gr.
 B98 Peter Rosegger, 1 sch.
 B99 Ignaz Seipel, 50 gr.

- B100 Ferdinand G. Waldmüller, 12 gr.
 B101 Moritz von Schwind, 24 gr.
 B102 Rudolf von Alt, 30 gr.
 B103 Hans Makart, 40 gr.
 B104 Gustav Klimt, 64 gr.
 B105 Albin Egger-Lienz, 1 sch.
 B106 Mountain Climbing, 12 gr.
 B107 Ski Gliding, 24 gr.
 B108 Walking on Skis, 30 gr.
 B109 Ski Jumping, 50 gr.
 B110 Stagecoach by M. von Schwind, 50 gr.
 (The postage stamp data is from the *EPJ* No. 83, 134.)

JURA SECURITY PRINTING. A design system for creating bank notes and other security documents has been developed by Jura Trade, Ltd. and is sold exclusively to security printers. Located in Budapest, Hungary, "Its developers have created a graphically programmable interface, where the basic patterns generally used for designing security documents can be produced by the application of pre-created tools. The modification of any parameters of these tools can be seen real-time on the screen. The system includes several possibilities for designing different background and relief motifs, line screens and copy-protection elements." Between 1990-2000 Jura Trade, Ltd. supplied a considerable number of Hope/Carnfeldt on-line processors to clients for production of bank notes and other security documents (www.sgi.com/Products/appsdirectory).

KACHEL, Ludwig. *Des.* He designed the 2-gulden bank note, PS141, and probably the other denominations in this issue for the Grand Duchy of Baden.

KAISER, J.W. *Eng.* He engraved the original die for the Netherland's postage stamp, A1, issued in January 1852. It was printed by the Royal Mint in Utrecht (*EPJ* No. 5, 13).

KAJLICH, Aurel. *Des.* b. Tura Lúka 29 November 1901, d. Piešťany 9 October 1973. Following high school he began the study of law at Charles University in Prague, but did not complete the studies. From 1926-1929 he studied at the Academy of Graphic Arts in Prague under Max Švabinský. Mr Kahlich lived in Paris in 1932 and 1933 and then worked in southern Bohemia before moving to Bratislava in 1935. He created the art for the following bank notes:

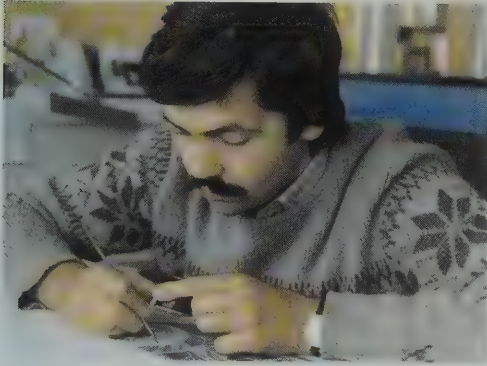
Czechoslovakia

- 50 korun *essais* (NPS 33, 39).
 500 korun *essais* (NPS 21, 27, 31).

Slovakia

- P9 *Women in National Costumes*, 50k.

- P9 *Orava Castle*, 50k. (back).
 P12 *Man in National Costume* (eng. L. Jirka), 500k.
 P12 *Still Life*, 500k. (back).



KALINA, Robert. Des. b. 29 June 1955. He studied graphic design at the Höhere Graphische Bundes Lehr und Versuchsanstalt in Vienna from 1970-1975. In 1976 Mr Kalina joined the Austrian National Bank; his first design was the 1000-schilling bank note, P152 with the portrait of *E. Schrödinger*. In competition he was selected to design the first Euro bank notes. Mr Kalina, one of the most respected and recognized European designers, designed the following bank notes:

Austria

- P148 *M. Daffinger*, 20 schillings.
- P148 *Albertina Museum*, 20 sch. (back).
- P149 *S. Freud*, 50 sch.
- P149 *Josephinum Medical School*, 50 sch. (back).
- P150 *E. Böhm van Bawerk*, 100 sch.
- P150 *Wissenschaften Academy*, 100 sch. (back).
- P151 *O. Wagner*, 500 sch.
- P151 *Post Office Savings Bank in Vienna*, 500 sch. (back).
- P152 *E. Schrödinger*, 1000 sch.
- P152 *Vienna University*, 1000 sch. (back).
- P153 *W.A. Mozart*, 5000 sch.
- P153 *Vienna Opera House*, 5000 sch. (back).
- P154 *Rosa Mayreder*, 500 sch.
- P154 *R. & K. Mayreder and Followers*, 500 sch. (back).



- P155 *K. Landsteiner*, 1000 sch.
- P155 *K. Landsteiner in Laboratory*, 1000 sch. (back).



Mr Kalina designed a series of Austrian bank notes of which only the 500 and 1000 schillings, P154 and P155 were issued. The other denominations, illustrated in L&S (125) are: 20 sch. (Gustav Klimt); 50 sch. (Ida Pfeiffer); 100 sch. (Franz Schubert); and 5000 sch. (Marie Ebner-Eschenbach).



The original sketch for the 500 schilling, P151 with the portrait of Otto Wagner.

Bosnia-Herzegovina

- P71 *Ivo Andric*, 200 maraka.
 P71 *Bridge on the Drina River*, 200 maraka
 (back). (The title of a novel
 by Ivo Andric.)

European Union

(Architectural subjects, bridges on backs)

- P1 Classical, 5 Euros.
 P2 Romanesque, 10 Euros.
 P3 Gothic, 20 Euros.
 P4 Renaissance, 50 Euros.
 P5 Baroque & Rococo, 100 Euros.
 P6 Iron & glass, 200 Euros.
 P7 20th century modern, 500 Euros.



KAMINSKI, Zygmunt. *Des.* He designed the following bank notes for Poland: 20 zlotych, P66 and 50 zlotych, P64, both with a *Farmer's Wife* on the left and *Mercury* on the right.

KAMPF, Arthur. *Des.* He designed the 50-mark bank note, P68 for the Weimar Republic; *Agriculture* is on the face and *Farming and Industry* are on the back (Kranister 1989, 222). Kampf also designed the 20 mark, P63 with *Two Men and Cornucopias* on the face and a *Man and Woman* on the back.

KANOIR, Jacek. He engraved the portrait of R. Traugutt on the 20 złotych for Poland.

KAPLICKÝ, Josef. *Art, Des & Architect.* b. 19 March 1899, d. Turnov 1 February 1962. He studied at the School of Applied Arts and the Academy of Graphic Arts in Prague. For Slovakia Kaplický designed *essais* for 1000 korun (NPS 25).

KAREL, Eduard. *Eng & Des.* b. Smiřice 20 January 1861 d. Turnov 18 October 1950. He attended the Goldsmith School in Prague, later named the High School of Applied Arts. Beginning in 1881 Mr Karel studied engraving under Prof. Unger and wood engraving under Prof. Hecht at the High School of Applied Arts in Vienna.

Even at this time, photomechanical methods were in use to save production cost. With employment difficult to find Mr Karel moved to Carlsbad in 1891 where he engraved portraits and worked in a factory where china was made; he was forced to learn photomechanical techniques. He had visited Kli, who had invented heliogravure in Vienna, so the learning process was easy.

In 1899 Karel returned to Czechoslovakia and worked as a manager in a printing house, Unie Prague, where beautiful art books were produced. In 1925 the Exhibition of Decorative Arts in Paris awarded Unie a Grand Prix for a book that illustrated Russian icons.

From 1899, in addition to teaching his own pupils, artists and teachers including Švabinský, Myslbek, Hohnbauer, Aleš and others brought their pupils to observe what Karel was doing at Unie. In 1919 he moved to the High School of Applied Arts in Prague where he began a Graphic Technique Department.

KARJALAINEN, Aarne. *Des.* b. 1898 d. 1965. In 1934 he was engaged by the Security Printing House in Finland. Mr Karjalainen designed the 5,000-markkaa bank note, P75 for Finland. This note, with the image of *J.V. Snellman*, is the first Finnish note to bear a portrait (Alenius 87).

KASANO, Tsuneo. *PtEng.* He is employed at the Japanese Printing Bureau and engraved the portraits of *Tomomi Iwakura* on the Japanese ¥500 bank note, P95 and *Inazou Nitobe* on the ¥5000, P98. (Photo courtesy of Takashi Uemura.)



KATO, Kurakichi. b. 1894 Tokyo, d. 1992. *PtEng.* His father was a copper plate craftsman at Ryogoku in Tokyo. The young Kato began his apprenticeship under S. Ōyama at the Japanese Printing Bureau in 1910 while in junior high school. Mr Kato and Masaru Matsuura did their apprenticeship together at the Japanese Printing Bureau. This excellent portrait engraver was promoted to chief engraver at the Japanese Printing Bureau in 1940 and he became director of the department in 1943; he retired in 1949. In addition to three stamp-size portraits of F. Schubert, L. von Beethoven and Maresuke Nogi, illustrated in Uemura, Mr Kato engraved the following:

Bank Notes

Burma

P13-17 *Ananda Temple*.*

China

PJ14 *Sun Yat-sen*, 100 yüan.

PJ81 *Emperor Yao*, 10 yüan.

PJ132 *Ch'ien Lung*, 10 yüan.

PJ133 *Confucius*, 100 yüan.

PM19 *Dragon*, 10 yen.

Japan

P40 *Kiyomaro Wakeno*, 10 yen.

P44 *Kamatari Fujiwarano*, 200 yen.

P45 *Mikoto Yamato Takeru*, 1000 yen.

P49 *Sukune Takenouchino*, 1 yen.

P50 *Michizane Sugawarano*, 5 yen.

P58 *Mt. Fuji & Cherry Blossoms*, 50 sen.

P91 *Tomomi Iwakura*, 500 yen.

Philippines

P111 *Monument*, 10 pesos.*

Thailand

P44-53 *Rama VIII*, 1-1000 baht.

Postage Stamps

Japan

196-7 *Nagoya Castle*, 10 sen. (Kato's first engraving.)

259 *Maresuke Nogi*, 2 sen.

261 *Heihachiro Togo*, 4 sen.

274 *Kamatari Fujiwarano*, 5 yen.

331 *Lake Taisho*, 5 sen.

336 *Young Airman*, 15 sen.

352 *Shield & Cherry Blossoms*, 3 sen.*

353 *Sun & Plane*, 5 sen.*

427 *Miner*, 5 yen.

480 *Dr. Hideyo Noguchi*, 8 yen.

Presentation Portraits

(Illustrated in Uemura)

Prime Minister J. R. McDonald

Makoto Saito

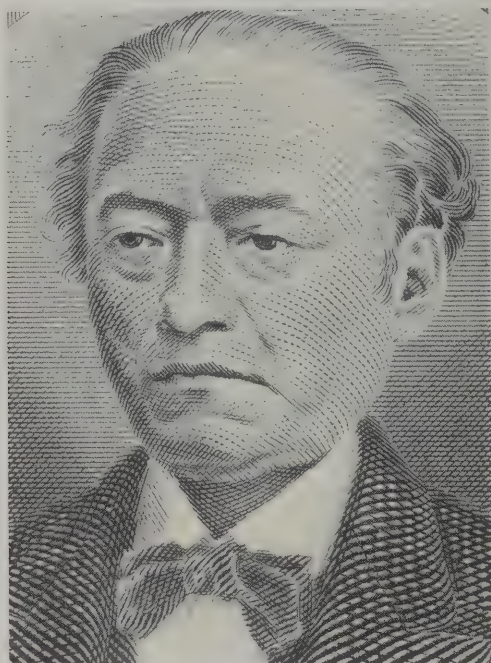
Keisuke Okada

Koki Hirota

War Bond

Battleship, 20 yen, 1943.*

* Offset printed.

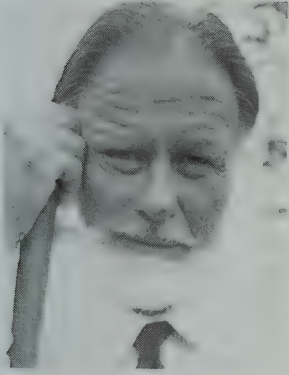


Japan P91.



Japan P45.

KAVAN, Jan. *Art & Des.* b. 8 March 1949. He studied at the School of Applied Arts in Prague. He designed a 10-korun bank note *essai* for Czechoslovakia (NPS 59).



KEEN, Joseph Lawrence. *PtEng & PEng*. b. Hendon, England 4 Nov. 1919, d. 9 July 2004. Mr Keen studied at the Hornsey School of Art in London for three years. He applied himself at costume drawing as well as antique drawing—plaster figures and statuary—and ultimately life drawing. In 1936 he was interviewed by Sidney G. Clifford, the Bank Note Manager at Waterlow & Sons, and was given a six-month period to prove his worth as a potential engraver. Mr Keen's sensitive and artistic ability was evident and at the end of this period he began his training in the Ornamental Department, a designation unique to W&S. This department included the engraving of everything but script work and lettering; there was a separate department for

these. Mr Keen trained as a vignette engraver under Mr George Fairweather, and according to Mr Keen, he could have had no one better. Mr Keen also received instruction from the legendary J.A.C. Harrison, and was the last to receive attention from this titan. Training assignments included coats of arms, a variety of ornaments, and engravings of personal sketches. After two years trainees were assigned small portions of bank notes and postage stamps to engrave.

In 1939 Mr Keen was called to military service and did not return to his engraving desk until 1946. When asked about his time in North Africa, he said he was involved in a little fracas there with the German army. On his return to W&S he was pleased to see his teacher George Fairweather and a colleague Gilbert H. Carradine. Mr Fairweather should have retired by this time, but insisted on remaining until his "two boys" were reinstated, comfortable and receiving good salaries.



Landscape on the Volkskas Bank.

Between 1946 and 1950, with a few exceptions, most of Mr Keen's work consisted of postage stamps. In 1950 Mr Keen, who is known by his colleagues as Joe, finished his first complete bank note assignment; it was for Volkskas Limited, one of three banks in Southwest Africa. The other two were Barclays and the Standard Bank of South Africa Limited. W&S produced notes for all three banks.

The following year Mr Keen became disillusioned with working conditions and his salary arrangement at W&S and resigned. After only one month management recalled him. Discussions were fruitful for this promising engraver. He received a sizable salary increase, and was able to work from a studio in his home. Among security engravers, at the time, this was unheard of and placed this artist on a level that must have been envied by his colleagues.

It was at this time that Mr Keen applied himself at portraiture. Both Dom Pedro I and a female head of Isabella Católica give us a preview of marvelous portraits to come. Many years later the engraver executed a presentation portrait of Imelda Marcos, the one-time beauty queen and first lady of the Philippines. Referring to this portrait from his records, Mr Keen wrote that the image was "Europeanized at the request of [Imelda] Marcos," which meant an alteration of her nose. Other portraits, some for presentation, were engraved including the images of *Sheik Ibn Saud* (Saudi Arabia), *Sir Dawda Kairaba Jawara* (Nigeria), *Jomo Kenyatta* (Kenya) and *Daniel T. Aram Moi* (Kenya).



The engraving technique for the portrait of Kenyatta might be considered course by some. Mr Keen said that he believed the personality of the subject dictates how the engraver will portray him or her. The portrait of *Jomo Kenyatta*, in the words of Mr Keen, cried out for vigorous, strong and aggressive lines. Vigor was a word often used by Mr Keen. He was critical of engravers who demonstrated timidity in their lines. To embellish this belief he would make a sweeping gesture with an imaginary burin in hand and say the engraver "should not hold back; daring and imagination should be demonstrated." However he immediately added that when one begins a line it can take control of the engraver if the

engraver is not careful. Mr Keen seems to have practiced and perfected controlled abandon.

Mr Keen said that he engraved for one person only: the siderographer. If the siderographer, or transferer, is able to pick up every line from the original plate, regardless how subtle, the engraver's task has been accomplished.

Mr Keen also believed that the engraver should be able to contribute more than just engrave the image at hand. Working with the bank note artist the engraver could make suggestions that the artist would incorporate in his work, suggestions that would add texture that would lead to a better-engraved subject.

In 1957, when Harold Bard was Manager of the Engraving Department at W&S, J.L. Keen was appointed as Deputy Manager. This position undoubtedly required Mr Keen to leave his private studio and visit the department at W&S.

One of Mr Keen's memorable experiences was working with the Danish artist and designer Gunnar Andersen, who came to W&S in 1961 to collaborate on a series of Danish bank notes. Mr Keen referred to this as an "elevating experience" and said Mr Andersen, a highly intelligent man, "stretched one to one's utmost." During the preparation of these notes Mr Andersen was quoted as saying the "Danish public demands the best."



At this time Mr Keen was to engrave the *Forth Railway Bridge* for the National Commercial Bank of Scotland. To accentuate the perspective of the bridge he used a differ-

ent technique with bolder lines on the bridge foreground. Management was taken aback when they saw a proof and were uncertain if they would accept it. An official from the bank was in London and paid a visit to W&S. When he saw the engraving of the *Forth Railway Bridge* the representative was delighted. The engraved design went into production just the way Mr Keen engraved it.

W&S reorganized their bank note department hoping to better compete with De La Rue. In 1959 W&S had a net loss of £252,000, about \$720,000 (Bloom 1966, 290). After purchasing new presses and making other changes, it was evident, after almost two years, that all the changes made little difference. The bank note division of W&S was closed, and there was an announcement on 11 January 1961 that DLR was purchasing the business. The stamp and check division of W&S continued to function. All contracts were terminated and bank note employees were dismissed. Furthermore, former W&S employees were instructed by their union not to apply at DLR. The union, hoping to avoid a salary conflict, went to DLR to represent former W&S employees. If hired by DLR, the union insisted that artist-technicians would receive salaries equal to those already employed there.

The work Mr Keen had created at W&S received attention and admiration by some outside the company; this included Jack Cooper, Bank Note Manager at DLR. Mr Cooper interviewed J.L. Keen on April 1961 and said "we know all about you Joe." Mr Cooper tossed a stamp design on the table and said "see what you can do with that." Although it was a bit of a struggle a salary increase was negotiated and Mr Keen joined DLR in the Preliminary Department. This section was responsible for everything except printing. And, Mr Keen was granted the continued luxury of working at home.



Back row: James Moore, Peter Jennings (machine engraver), Stanley Doubtfire, Leslie Colton (geometric lathe op.), Leslie Downey, G.H. Carradine, Alan Banks, unknown, Leslie Kersey (lettering), unknown, Terry Chipper, unknown. **Front row:** J.L. Keen, Roy Mahoney (machine eng.), Harold Avolone (machine eng.), Michael Pugh (dept. mgr.), Terry De Marco (lettering), Leslie Soares (lettering) and Terry Bauer (lettering) at DLR ca. 1978.

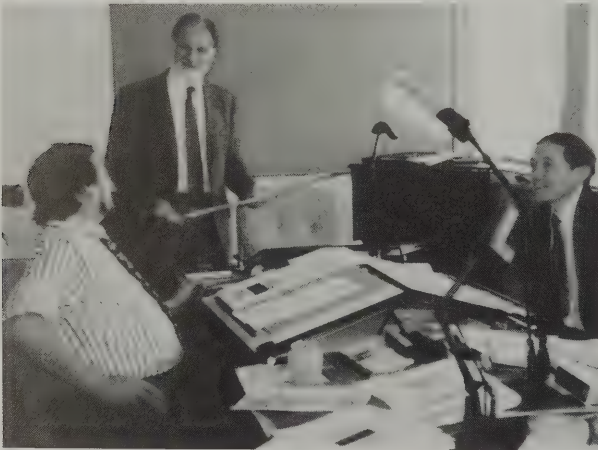
Some of his engraving colleagues at DLR would be Ed Dawson, Stanley Doubtfire, Gilbert H. Carradine, who had left W&S in 1957, Phillip Hall, James Evans, a Spaniard named Camillo Delhom, Voighty-Wimmer, an Austrian who was transferred to the Design Department, and a Polish engraver, W. Vaček who retired just before Mr Keen joined DLR. During his time at DLR, Bryan Woods prepared many of the drawings that Mr Keen engraved.

In 1948 the World Bank, DLR and the Pakistani government organized the Pakistan Security Printing Corporation. Stanley Doughtfire, engraver at DLR, had been sent to Pakistan set up design and engraving departments; he remained there for three years. After 20 years the Pakistani government was to assume responsibility with DLR acting in an advisory capacity.

In 1968 it was apparent that this venture was not ready for the anticipated responsibility. The printing department was doing satisfactory work, however, the engravers, trained by DLR, and the designers needed additional guidance and assistance. Mr Keen was sent to Pakistan to "fix things" and, as he said, perform a "a fire engine exercise." A designer and Walter Thompson, a siderographer accompanied Mr Keen. He remained in Pakistan for seven months. It was at this time in 1969 that Mr Keen was elected as a Fellow of the Royal Society for the Encouragement of Arts, Manufacturers and Commerce.

Mr Keen continued engraving for DLR until his retirement on his birthday in 1984. About three years later, Bryan Woods, who had left DLR for Harrison & Sons, called Mr Keen to inquire if the retired engraver would like to join him as a consultant and guide the engravers at Harrison's. At the recommendation of Mr Woods, John Walker, also in the Design Department hired Mr Keen to train and supervise some bank note engravers who had previously worked at BW, and give general bank note production advice. Mr Keen accepted this position, traveling to Harrison's every six weeks or so, until he retired, again, in November 1994.

Harrison's received bank note contracts for Zambia, Kazakhstan and Uzbekistan. In each instance DLR obtained the contract for the second issue by lowering production cost. Designers from Kazakhstan submitted designs that resembled Oriental carpets with numerals in the corners. Messrs. Woods and Keen invited these artists to England where they discussed subject matter. The "personality cult" had to be avoided, and, Woods and Keen suggested national figures from the region, i.e., musicians, artists, heroes, etc. After three months the same artists submitted new designs with national figures that appear on the issued notes.



Joe Keen discussing designs with two Uzbek bank note artists in London.

In seven months 900 million bank notes were printed for Kazakhstan. This huge emission required printing assistance from DLR and Enschedé.

Designs for Uzbekistan bank notes proceeded faster with the presence of Uzbek artists that had been trained in Leningrad.

Mr Keen, who had near-total recall, was also a potter and more than a competent photographer. Among fellow security engravers Joseph L. Keen is often called the Dean of English portrait engravers.

Bank Notes

Engraved by Joseph L. Keen

Argentina

P281 *Battle scene* (JLK engraved a portion of), 10,000 pesos (back).

Bangladesh

P10 *Lotus flowers*, 5 taka (back).

Barbados

P35 *J.R. Bovell*, \$2.

Bermuda

P26 *Sailboat and bridge*, \$20 (back).

P27 *Lighthouse*, \$50 (back).

Bhutan



P236 *R.Y. Castro*, 5 col.

P240 & 248 *R. Jimenez O.*, 100 col.

P249 *M.M. Gutierrez*, 500 col.

Denmark

P46 *Kronborg* (design by G. Andersen, drawn by Ib Andersen), 100 kroner (back).

Dominican Republic

P120 *Puerta del Conde*, 20 pesos (back).

East Caribbean States

P13-16 *Elizabeth II*, \$1, 5, 20, & 100.

El Salvador

PNL *Central Bank Building*, 1 colon (back), *essai*.

P131 *Gen. G. Barrios*, 50 colones.

Ethiopia

P30 *Ethiopian Boy*, 1 birr.

P25-29 *Haile Selassie*, \$1-\$100.

PNL *Haile Selassie*, \$1 *essai*.

Fiji

P71 *Dancers*, \$10 (back).

Ghana

P23 *W. Larbi, F. Otoo & E. Nukpor*, 10 cedis.

P27 *Elderly Male*, 200 cedis.

PNL *Female*, 20 cedis *essai*.

Gibraltar

P20 *Covenant of Gibraltar*, £1 (back).

Guatemala

P32 *Founding of Old Guatemala*, 10 quetzales.

P40 *Hermitage of Cerro del Carmen*, ½ uetzal.

P52 *Palace of the Captains*, 1 quetzal.

P52 *Lake Atitlan*, 1 quetzal (back).

P15 *J. Singye Wangchuk*, 10 ngultrums.

Bolivia

P152, 158 & 171 *Campesino*, 1 & 100,000 pesos.

P154 *Cerro de Potosi*, 10 pesos (back).

Botswana

P1-5 *Sir Serese Khama*, 1-20 pula.

Brazil

P147 & 163 *Grito de Ipiranga*, 200 cruzeiros (back).

P160 *Proclamation of the Republic*, 20 cruzeiros (back).

Cambodia

P15 *Carpet Weaving*, 100 riels.

Colombia

P412 *Torres*, 50 pesos.

P423 *Gen. F. de P. Santander*, 500 pesos.

Costa Rica

P227 *B. Carrillo*, 5 colones.

P227 *Coffee Worker*, 5 col. (back).

P231 *University Building*, 20 col. (back).

P233 *J. Santamaria Statue*, 100 col. (back).

Guatemala (continued)

P58 & 96 *Tecun Uman*, 0.50 quetzales.

P61 *National Assembly*, 10 quetzales (back).

P63 *Crop Workers*, 50 quetzales (back).

Guernsey

P47 *Maj. Gen. Sir Isaac Brock*, £10 (back),
(the *Battle of Queenston Heights*
eng. by J. Moore).

Haiti

P175 *Citadel*, 2 gourdes.

Honduras

P60 *D. de Herrera*, 20 lempiras.

P63 *Battle of Trinidad* (left portion of back),
5 lempiras. (Right portion in
lithograph, by Tony Knight.)

P67 *J.C. del Valle*, 100 lempiras.

P69 *J.C. Del Valle*, 100 lempiras.

Indonesia

P113 *Farm Scene*, 1000 rupiah (back).

P117 *Woman and Orchids*, 500 rupiah.

PNL *Female head*, 5000 rupiah *essai*.

Iran

P134 *Mullahs Marching*, 10,000 rials.

P134 *Reza Shrine in Mashad*, 10,000 rials
(back).

Ireland, Northern

P135 & 251 *Man*, £50 134; £100.

Jamaica

P54 *Sir Alexander Bustamante*, \$1.

Jersey

P12 *Ship & Elizabeth II Castle on back*, £5

Kazakhstan

P9 *Kurmangazy*, 5 tenge.

P13 *Abylai Khan*, 100 tenge.

P14-17 *al Farabi*, 200-2000 tenge.

Laos

P16 *King Savang Vatthana*, 100 kip.

P19 *Musicians*, 5000 kip (back).

Malagasy Republic

P63 *Man with Head Covered*, 100 francs.

P64 *Woman with Basket*, 500 francs.

P65 *Man in Straw Hat*, 1000 francs.

P69 & 73 *Woman and Infant*, 5000 francs.

Malawi

P13-17 *Dr. H.K. Banda*, 50 tambala, 1-20
kwacha.

Malaysia

P3-5, 9, 10, 11, 15-17, 19A-21, 23 & 24

*Yang Di-Pertuan Agong, Tunku Abdul
Rahman*.

P26 *Parliament Building*, 1000 ringgit
(back).

Malta

P33 *Grand Harbour*, 10 liri.

P35 *Culture statue*, £5.

P36 *Justice statue*, £10.

Mauritania

PNL *Tribesman*, 100 ouguiya *essai*.

Mozambique

P115 *Pilots in fog* (completely etched), 1000
escudos (back).

P120-124 *S. Machel*, 5-100 meticas. (Nelson
Mandela married Machel's widow.)

Nicaragua

P123 *A. Castro*, 10 cordobas.

P135 & 147 *G.P. Ordoñez*, 20 cord.

P139, 145 & 150 *Gen. A.C. Sandino*, 1000
cord.

P173 *F.H. Cordoba*, 1 cord. (This portrait
was engraved in two days.)

Nigeria

P18 *Gen. M. Muhammed*, 20 naira.

P20 & 24 *Alhaji Sir Abubaker Tafawa
Balewa*, 5 naira.

P21 *A. Ikoku*, 10 naira.

Pakistan

P23 *Badsmi Mosque*, 100 rupees (back).

Peru

P93 & 100 *Garcilaso Inca de la Vega*,
10 soles.

P96 *Ramon Castilla*, 200 soles (different
engraving technique).

Philippines

P148 *Katipunan Gathering*, 5 piso (back).

P149 *Apolinario Mabini*, 10 piso.

Portugal

P169 *City of Porto*, 100 (back).

P178 *Manuel M. du Bocage*, 100 escudos.

Rwanda

P11 *Gen. Habyarimana*, 500 francs.

P17 *Gorillas, men in canoe*, 1000 francs.

P17 *Watusi Warriors*, 1000 francs (back).

Saudi Arabia

P26 *King 'Abd al-'Aziz ibn Saud*, 500 riyals.

PNL *Dome of the Rock*, 2 riyals (back) *essai*.

Scotland

P111-118 *Sir Walter Scott*, £1-£100.

P204 *Robert the Bruce*, £1.

P207 *D. Livingstone*, £10.

PNL *Mouse* (facing right), similar to P212 & 218, £5 (back *essai*).

P262-264 *Forth Railway Bridge*, £5-£100.

P266-268 *Forth Railway Bridge*, £5-£100.

Sierra Leone

P4 *Pres. S. Stevens*, 50¢.

South Korea

P41 *Yi L*, 5000 won.

Southwest Africa

PS114 *Village Scene*, £1.

Sudan

P12 *Sudan University*, 50 piastres.

P14 *Animals*, 5 pounds.

Swaziland

P1-11 *King Sobhuza*, 1-20 emalangeni.

Tanzania

P9-14 *J. Nyerere*, 20, 50 & 100 shilingi.

P11 *Graduation Procession*, 100 shilingi (back).

Tunisia

P67 *Girl in Costume*, 1 dinar (back).

Uganda

P22 *Cattle & Harvesting*, 500 shillings (back).

Uruguay

P47 *Independence Meeting*, 100 pesos (back).

Uzbekistan

P73 *Building and Fountain*, 1 sum (back).

P74 *Mosque of Çagma Ayub Mazar in Bukhara*, 3 sum (back).

P77 *Mausoleum Kazi Rumi in Shakhi-Zinda in Samarkand*, 25 sum (back).

Venezuela

P48 *S. Bolivar*, 100 Bolivares.

P59 *S. Bolivar* (art by R.M. de la Penuela), 100 Bol. (des. B. White).

P73 *Signing of the Declaration of Independence*, 1000 Bol. (back).

Western Somoa

P20 *Woodcarver*, 2 tala.

P22 *Banana Picker*, 10 tala.

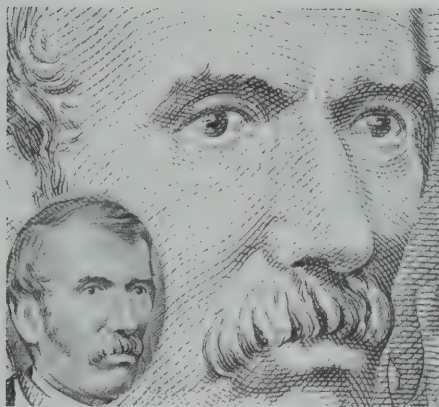
Zaire

P9 *Building*, 10 makuta (back).

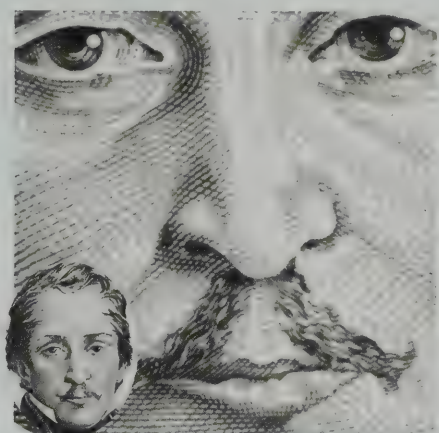
P10 *P. Lumumba*, 20 makuta.

Zambia

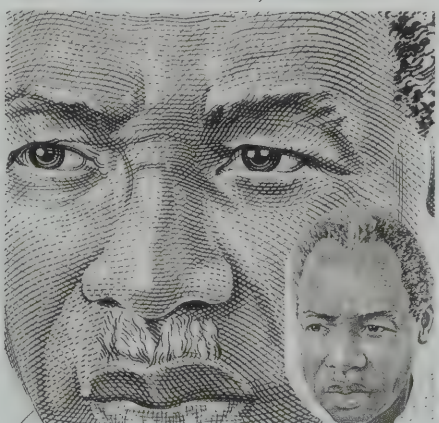
P4-16, 29-33 *Pres. K. Kaunda*.



D. Livingstone, Scotland.



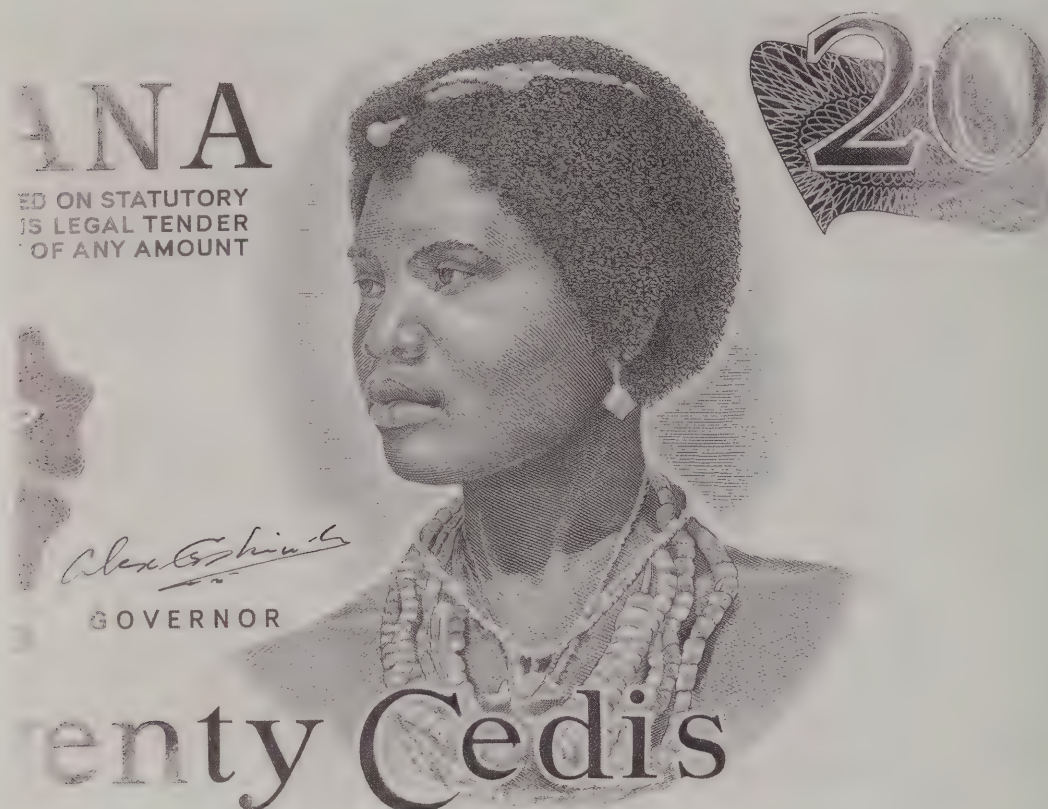
Gen. F. de P. Santander, Colombia.



J. Nyerere, Tanzania.



Incomplete *Essais* with Portraits by Joseph L. Keen



An exquisite portrait of a Ghanaian woman.



Mauritanian Tribesman.



A 5000 rupiah essai for Indonesia.

Postage Stamps

Engraved by Joseph L. Keen
(W&S unless noted)

Afghanistan

AP2 Plane over Palace, 5, 10, & 20 af.

Bahrain



- Sheik Isa.

British Guiana

256 Eliz. II & Indian Shooting Fish, 4¢.

British Honduras

145 Eliz. II & Tapir, 2¢.

147 Eliz. II & Pine Industry, 4¢.

151 Eliz. II & Blue Butterfly, 25¢.

Ceylon

108 D.S. Senanayake, 10¢.

Colombia

RA29 Arms of Colombia & Red Cross, 5¢.

Costa Rica

C259 Casa da Santa Rosa, 20¢.

C261 Old Presidential Palace, 30¢.

C265 Gen. D. José María Cañas, 50¢.

C266 Juan Santa Maria Monument, 55¢.

Dominican Republic

484 Gerald Ouellette & Rifle, 1¢.

C101 Alfred Oerter & Discus, 16¢.

Ethiopia

A104 Haile Selassie, 15 & 30¢ & \$1.

Falkland Islands

84 Eliz. II & the John Biscoe, ½d.

85 Eliz. II & the Trepassey, 1d.

89 Eliz. II & the Discovery, 6d.

107 Geo. VI & Sheep, ½d.

108 Geo. VI & the RMS Fitzroy, 1d.

110 Geo. VI & map, 2½d.

115 Geo. VI & Gentoo Penguins, 1/-.

122 Eliz. II & Sheep, ½d.

123 Eliz. II & the RMS Fitzroy, 1d.

127 Eliz. II & Pied Oystercatchers, 1/-.

138 Eliz. II & Yellow-billed Teal, 1/3d.

140 Eliz. II & King Cormorants, 5/-.

Falkland Island Dependencies

1L19 Eliz. II & the John Biscoe, ½d.

1L20 Eliz. II & the Trepassey, 1d.

1L21 Eliz. II & the Wyatt Earp, 1½d.

1L22 Eliz. II & the Eagle, 2d.

1L25 Eliz. II & the Wm. Scoresby, 4d.

1L26 Eliz. II & the Discovery, 6d.

Honduras

- C200 *Surrender at Granada.*
 C290 Lincoln's Birthplace, 2¢.
 C291 *Gettysburg Address*, 5¢.
 C293 Freeing the Slaves, 10¢.
 C294 Lincoln's Assassination, 12¢.
 C315 Pres. Davila & Morales, 1L (DLR).

Iraq

- Wedding of Faisal, 40f *essai*.

Kelantan (Revenue stamp)

- Sultan Ibrahim.

Malta, Sovereign Military Order of (DLR)

- Valleta (des. Staderini), 8 grani.
 - St. John the Baptist (des. Staderini), 40 gr.

New Zealand

- 402 Tasman Glacier, \$1.

Nigeria

- 80 Manilla Money, ½d.
 85 Cocoa Industry, 4d.

Paraguay

- C179 Symbols of UPU, 20¢.

Philippines (DLR)

- 1082 Mariano Ponce, 10¢.

Qatar

- A3 Sheik A. bin Ali al Thani, 1r.

St. Christopher-Nevis-Anguila

(Postage Revenue)

- George VI and Bath House, 1¢.
 - Elizabeth II and Nevis from sea, 5¢.
 - George VI and Sir T. Warner's tomb, 12¢.

Tonga

- A31 Map & Island Scene, ½d.
 A32 Queen Salote & Coast, 2½d.
 A32 Queen Salote & the Bellona, 3d.
 A32 Tonga Flag, 5d.
 A32 Arms of Tonga & Britain, 1/-.

Turks & Caicos Islands

- A17 Dependency Badge, ½d.
 A19 Geo. VI & Map, 6d.
 105 Geo. VI & Salt Loading, ½d.
 106 Geo. VI & Salt Cay, 1d.
 107 Geo. VI & Caicos Mail, 1½d.
 109 Geo. VI & Sponge Diving, 2½d.
 110 Geo. VI & South Creek, 3d.
 113 Geo. VI & Government House, 1/-.

United Nations

- A18 UNESCO, 3 & 8¢.

KEESEY, W.M. *Des.* This designer and architect designed the 10-shilling bank note, P368 and the £1, P369 for the Bank of England. They remained in circulation until 1960. "On the £1 he also incorporated Sir John Soane's South Front of the Bank above two St. George and the Dragon medallions originally created by Benedetto Pistrucci for the gold sovereign" (Goodacre 12).

KEPLER, F.M. *Des.* For Russia he designed a 10-kopek postage stamp, A1 (RL 1943, 67).

KIMURA, Toshihiro. *PtEng.* He joined the Japanese Printing Bureau in 1983. Mr Kimura engraved the portrait of *Hokusai Katsushika* on postage stamp Scott 2718 and a number of landscapes.

KINE, Arthur. *LtEng.* Mr Kine engraved at BW from the late 1930s until about 1950.

KIRKWOOD, Alexander. b. 1804 d. 1879. He was the fourth son of Robert Kirkwood senior. Alexander worked for the family business of Kirkwood and Sons until 1826 when he became a die and stamp cutter, but worked at the same address. In 1832 he moved to his own premises and during the next 14 years was known as stereotype founder; die-cutter and stereo founder; button maker, and medallist; and in 1846 he reverted to die and stamp cutter.

In 1858 his son Alexander became a partner in Alexander Kirkwood & Son; they also operated as Kirkwood & Son and became the leading medal-makers in Scotland (Symes 41-42).

KIRKWOOD, Harry Ashby. b. 14 July 1806.

KIRKWOOD, James. *Eng.* b. Perth (?) ca. 1745, d. Edinburgh 19 January 1827. James Kirkwood had eleven children, however only Robert followed his father's profession. James was trained as a clock and watchmaker, and became extremely successful in Perth. By 1786 Kirkwood was operating his own engraving business in Edinburgh. His first bank note plate was for Sir William Forbes James Hunter & Co.: the 1782 1 guinea (49,000 circulated in 1782) and £5 (over 6200 circulated in 1782).

There is evidence that James Kirkwood might have also been an engraver of pictures. This engraver first operated as "James Kirkwood" then "James Kirkwood & Son—Engravers," "James Kirkwood & Son" and finally there was "James Kirkwood & Sons" (Symes 5-18).

Kirkwood's notoriety was recorded by Thomas Beweck in *My Life* (171): "I also made some calls upon Mr James Kirkwood, now up in years and past his work, but who had in his prime led the way to excellence, particularly in writing engraving, in which he was succeeded by his son and grandson" (Symes 9). Further testimony is found in J.C. Guy's *Edinburgh Engravers* (98): J. Kirkwood "at a late period of life conceived an ardent passion for Ornamental Writing, in the engraving of which he soon outstripped all the regular bred artists. For neatness, correctness, and freedom, he has seldom been equalled..." (Symes 9).

Under one of the previously-mentioned company names these companies designed, engraved and printed bank notes for English provincial banks and promissory notes for Shannon & Co. of St. Johns, Newfoundland dated 1815 and for the following Scottish banks. The following bank notes were designed (des.) or engraved (eng.) by Kirkwood unless noted.

Arbroath Banking Company

1825 £1 (des. T. Forrester).

Banking Company in Aberdeen

1797 1 guinea (des. McNaughton).

1799 5 sh. (des. G. Paton).

The Carron Company

5 sh. (eng.).

Dumfries Commercial Bank

1804 1 guinea (eng.).

1805 £5 (eng.).

1805 £5 (des. & eng.).

1808 1 guinea (des. & eng.).

Dundee Banking Company

1797 5 sh. (des. G. Paton).

Dundee Union Bank

1823 £1 (eng.).

East Lothian Banking Company

1810 1 guinea (des. & eng.).

1821 £1 (des. & eng.).

1821 £5 (eng.).

Falkirk Union Banking Company

1803 1 guinea (des. & eng.).

1803 1 guinea (des. G. Paton).

1803 £5 (des. G. Paton).

1803 £20 (des. G. Paton).

Fife Banking Company

1808 £1 (des. & eng.).

Sir William Forbes James Hunter & Co.

1782 1 guinea & £5 (des. Butterworth).

1782 £5 (des. Buterworth).

1808 20 shillings (des. Butterworth).

1808 £5 (des. Butterworth).

1820 £1 (des. T. Forrester).

1824 1 guinea (des. T. Forrester).

Galloway Banking Company

1806 £1 (des. & eng.).

1806 £5 (eng.).

1807 1 guinea (eng.).

Greenock Banking Company

1785 1 guinea (eng. R. Kirkwood).

1820 £5 (des. G. Paton).

1820 £20 ("Kirkwood & Sons Paton scrip").

1825 £1 (des. & eng.).

Hunters and Company

1828 £1 (des. Taylor).

Kilmarnock Bank

1802 1 & 2 guineas (des. J. Sanderson).

Paisley Banking Company

1820 1 guinea (eng.).

Paisley Union Banking Company

1788 1 guinea.

1788 £5.

1822 1 guinea (des. & eng.).

1827 £1 (des. & eng.).

Perth Banking Company

- 1798 5 sh. (des. & eng.).
 1806 20 sh. (des. G. Paton).
 1808 1 guinea (des. & eng.)
 1808 £5 (des. & eng.).
 1808 £10 (des. & eng.).
 1808 £20 (des. & eng.).
 1833 20 sh. (eng.).

Perth Union Bank

- 1810 £1 (eng.).

Renfrewshire Banking Company

- 1821 £5 (eng.).
 1830 £5 (eng.).

The Royal Bank of Scotland

- 1797 5 sh. (des. & eng.).
 1799 1 guinea (eng.).
 1801 £1 (eng.).

The Royal Bank (continued)

- 1807 20 sh. (des. & eng.).
 1813 1 guinea (eng.).

The Ship Bank

- 1829 20 sh. (des. & eng.).

Stirling Merchant Banking Company

- 1799 1 guinea (eng.).
 1800 5 sh. (des. G. Paton).
 1800 5 sh. (des. G. Paton).
 1801 £1 (des. G. Paton).

Thistle Bank

- 1799 5 sh. (eng.).
 1813 £1 (des. Menzies).
 1813 1 guinea (des. G. Paton).
 1820 1 guinea (des. & eng.).
 (The preceding was found in Symes, Douglas and from observation.)

KIRKWOOD, James. *Eng.* b. 27 Dec. 1802. He was the third son of Robert Kirkwood, Jr. and probably worked only as a goldsmith, jeweler and seal-engraver (Symes 39).

KIRKWOOD, John. b. Inveresk east of Edinburgh, d. Millhill, Musselburgh 17 Oct. 1852.

KIRKWOOD, Robert. *Eng.* b. Edinburgh 1774, d. Edinburgh 1818. He was extremely successful as a writing (or script) engraver who engraved maps and book illustrations. He joined and then succeeded his father James in the Kirkwood Company. Some of Robert's work can be attributed to him and others merely to the company. He is listed as "Engraver" in the Post Office Directory. Robert received a patent for a printing press where he is listed as and "Engraver and Copper-plate Printer." His press included "a movement by clockwork, forming part of the press, for the purpose of numbering the impressions."

The following was cited by J.C. Guy in *Edinburgh Engravers*:

"Mr Robert Kirkwood—Possesses all his father's correctness, knowledge, and freedom; has as accurate knowledge of a greater variety of characters, and a greater facility of execution. His fame is well known to the connoisseurs in the metropolis of England, from which he is in the habit of receiving various orders and higher prices than are paid to the first engravers there, which is conclusive of the opinion they entertain of his abilities. Genery, in his piece of Ornamental Penmanship, containing the names of the most eminent writing engravers, and now exhibiting in the Exchange of London, properly ranks this gentleman high amongst the number" (Symes 22).

KIRKWOOD, Robert, Jr. *Eng.* b. Edinburgh 1798, d. 1843.

KITT, Ferdinand. *Des.* He designed the Winterhelp issue for Austria: B152, *Nurse and Infant*, 5+2 groschen; B153, *Mother and Child*, 12+3 gr.; B154, *Nursing the Aged*, 24+6 gr.; B155, *Sister of Mercy*, 1 sch.+1 sch. (*EPJ* No. 83, 134).

KLAPPER, Osvald. *Art & Des.* b. 1930. He designed bank note *essais* for 50 and 500 korun for Czechoslovakia (NPS 45, 53).

KLECZEWSKI, R. *Des.* He designed the following bank notes for Poland: *E. Plater*, 20 złotych, P73 and a *Woman* in an oval frame, 5 złotych, P72.

KLEIN, Erika Giovanna. *Des.* She designed postage due stamps for Austria, 1 groschen to 10 schillings, J132-158 (*EPJ* No. 83, 134). To save herself Ms Klein fled Austria in 1938.

KLEIN, G.A. *Des.* He designed the French Guiana 5-franc bank note, P19 with the portrait of *Bougainville* (eng. by G. Beltrand) on the face and a *Native Woman* (eng. by A. Chapon) on the back.

KLIMT, Gustav. Art & Des. b. 1862 d. 1918. He is best known for his decorations. He, his brother and F. Marsch did for theaters and the Kunsthistorisches Museum in Vienna. "Today we see in [his work] the Byzantine luxuriance of form, the vivid juxtaposition of colors derived from the Austrian rococo..." (*Symbolism* by M. Gibson). This artist and leader of the Art Nouveau movement in Austria designed at least one bank note *essai* for Austria: a 10 gulden note, ca. 1904 (Kranister 1985 120).

KNIGHT, Tony. *PEng.* He was engaged at DLR from about 1965 to 1990. Mr Knight engraved the following bank notes:

Costa Rica

P236, 241 & 247 *National Theatre Scene*, 5 colones (back).

Honduras

P63 *Battle of Trinidad*, 5 lempiras (right portion of back). (The left portion was eng. by J.L. Keen.)

KNILLE, O. *Art & Des.* With F. Luthmer he designed the 1000-mark bank note, P17 and 36 for Germany with the images of *Navigation and Agriculture*; H. Meyer engraved the note.

KNOWLES and FOSTER. This printer, probably British, was active in the mid-19th century. They printed bank notes for Brazil: PS276-280, S316-318, S327 & 328, S331-335, S381-386, and S447 & 448.

KOCH, Pijke. *Des.* He designed these photogravure postage stamps for the Netherlands: 6c with *Athena*, and 12½c, A35, with *Gisbertus Voetius* (RL 1943, 61, 62).

KOCMUT, B. *PEng.* He engraved the following bank notes for Yugoslavia:

- P67K *Partisans Fighting* (art by O. Mujadžić), 50 dinara.
- P67M *Farming* (art by O. Mujadžić), 1000 dinara.
- P67N *Steelworkers* (art by M. Zlamalik), 5000 dinara (back).
- P69 & 73 *Dubrovnik* (art by M. Petrović), 100 dinara (back).
- P71, 75, 78, 82 & 87 *Steelworker* (art by M. Petrović), 10 & 1000 dinara.
- P72, 76 & 79 *Mestrovic Relief*, 5000 & 50 dinara.



Essais for Austria



Cossman essay for P96.



Klimt essay for P9.



Moser essay for P11 (All courtesy of W. Kranister 1985 120, 124 & 174).

KOMORI CORPORATION. Founded as Komori Machinery Manufacturing in 1923, Komori Corporation has become Japan's largest manufacturer of commercial printing presses. The corporation also includes Komori Currency Technology, Komori Security Printing Machinery Division and MC-Komori Currency Press Ltd.



Christopher Broadbridge engraved the portrait of Mr Komori when the engraver joined KCT in 1986. "We had no premises then, so I found a spare piece of die steel that I had and worked at home. The backgrounds of portraits are usually ruled or partly ruled before the engraver adds cloudy dotting off and freehand crossings. In this case, we had no ruling machines so I had the daunting task of pointing all the background in freehand."

Komori Currency Technology is located outside London and "offers comprehensive currency solutions and individual services from bank note designing and platemarking to supplying major printing systems and bespoke ancillary equipment."

Computer graphics has replaced machinery that had been used for almost two centuries. Complex geometric patterns created by the "Komori Computer Aided Line Pattern Designing and Engraving System" can be seen as soon as the designer has created them. In the past, similar designs were visible only after they were printed, days after the highly skilled operator completed the complex settings of the gilloche machine.

Komori Security Printing Machinery Division has manufactured intaglio presses for 40 years including almost 200 presses sent to the Japanese Printing Bureau, and additional presses to 50 other countries.

KOPAČ, Vlasto. *Des.* For Yugoslavia he designed the 50- and 100-lit bank notes, PS104 and 105; and a 500-lit bank note, PSNL (*SPPS* Nos. 4, 5, 28,).

KOVAŘÍK, Vladimír. *Art & Des.* b. Prague 11 February 1921, d. 6 July 1999. He studied at the School of Applied Arts in Prague. For Czechoslovakia he designed *essais* for 50- and 100-korun bank notes (NPS 39).

KRAFT, Franz. *Des.* This illustrator and caricaturist designed the Austrian Mother's Day postage stamp, 24 groschen, No. 381 (*EPJ* No. 83, 134).

KRANZ, Kurt. *Des.* This graphic designer who resides in Hamburg designed a 20-mark bank note *essai* for the Federal Republic of Germany. The portrait of *E. Tucher* is similar to the one on the issued note, P20 and 32.

KRAUSE, ____. *PtEng.* He engraved the portrait of William Tell on the Swiss 100-franc bank note, P9 and 10; Balzer designed the note.

KŘIŠTA, Miroslav. *Art & Des.* b. Prague 6 November 1928. He studied at the Central Graphic School in Prague. With J. Hudek, Křišta designed a 10-korun bank note *essai* for Czechoslovakia (NPS 59).

KRNJAJIĆ, Tanasije. *PEng & PtEng.* He engraved the following bank notes:

Serbia

P30 *Shepherd* (art by M. Zlamalik),
100 dinara.

P33 *St. Sava*, 100 dinara.

Yugoslavia

P64 *Woodchopper* (art by M. Zlamalik),
50 dinara (back).

P65 *Fisherman* (art by M. Zlamalik),
100 dinara (back).

P66 *Soldier with Rifle* (art by V.A. Kun),
500 dinara.

P67 *Agriculture* (art by M. Zlamalik),
1000 dinara.

P67K *Agriculture* (art by O. Mujadžić),
50 dinara (back).

P67L & 68 *Locomotive Workers*
(art by O. Mujadžić), 100 dinara.

P67M *Stonemasons & Steelworkers*
(art by O. Mujadžić), 1000 dinara
(back).

P67N *Cargo ship* (art by M. Zlamalik),
5000 dinara.

P69 & 73 *Woman in National Costume*
(art by M. Petrović), 100 dinara.

P70, 74, 77 & 81 *Reaper* (art by M. Petrović),
500 dinara & 5 dinara.

P70 & 74 *Farm Combines* (art by M. Petrović),
500 dinara (back).

P80 & 90 *Peace at Augustinci*
(art by M. Petrović, statue at the UN
in NY), 100 dinara.

P83 & 89 *Mestrovic Relief*, 50 dinara.



KÜHLMANN, Arne. *PtEng & PEng.* Now retired, he engraved the portraits of *Carl Nielsen* on the 100 krone, P56 (from a photo by G. Lindström), *Johanne Luise Heiberg*, 200 kr., P57 (from a photo by Harald Paetz) and *Anna and Michael Ancher*, 1000 kr., P59 (after paintings by P.S. Krøyer) and church reliefs on the 50-1000 kr. backs, P55-P59, all for Denmark.

KULHÁNEK, Oldřich. *Art & Des.* b. Prague 26 Feb. 1940. From 1958-1964 he studied graphic art and book illustration at the High School of Applied Arts; the school was headed by Karel Svoboda (see). He has worked as an etcher, which helped him to gain insight for bank note designing.

Mr Kulháněk has had exhibitions in Austria, Belgium, Canada, France, Germany, the Netherlands, Poland, Switzerland and the U.S. His work hangs in galleries in Brussels, Cologne, Paris, Vienna and the Library of Congress in Washington, DC. Mr Kulháněk has received numerous awards and prizes, most of them from other countries. Prior to the Czech velvet revolution in 1989 Mr Kulháněk's work was not in vogue. The entire series of Czech Republic notes issued in 1993-1995 were designed by this artist based on a prize-winning theme proposal by a Mr Babic. For Czechoslovakia Mr Kulháněk designed bank note *essais* for 10 and 500 korun (NPS 53, 59 and BG).

Essais for Czechoslovakia



St. James by O. Kulhánek (1972) after Pavol z Levoče.



Farming Couple by Jarmila & Bedrich Lipenský (1961).



The Madonna by Pavel Major (1972).



Flower, Flame and Female by I. Strnad (1969) honoring the Slovak National Uprising. (All courtesy of the Czech National Bank)

Bank Notes

Designs by Oldřich Kulhánek.

Czech Republic

- P4, 11 & 17 *St. Agnes*, 50 korun.
 P4, 11 & 17 Gothic "A," 50k (back).
 P5, 12 & 18 *Charles IV* (eng. M. Ondráček), 100 korun.
 P5, 12 & 18 *Charles University Seal*, 100k (back).
 P6, 13 & 19 *J.A. Komenský* (M. Ondráček), 200 korun.
 P6, 13 & 19 *Hands Touching* (eng. V. Fajt), 200 korun. (back).
 P7 & 14 *Božena Němcová* (eng. V. Fajt), 500k.
 P7, 14 & 20 *Erato*, 500k (back).
 P8, 15 & 21 *F. Palacký* (eng. V. Fajt), 1000k.
 P8, 15 & 21 *Eagle and Kroměříž Castle* (eng. V. Fajt), 1000k (back).
 P9 & 23 *T.G. Masaryk* (eng. M. Ondráček), 5000 korun.
 P9 & 23 *Building Montage* (eng. V. Fajt), 5000 korun (back).
 P10 *King Přemysl I Otakar*, 20k.
 P10 *Crown & Crest*, 20k (back).
 P16 & 22 *E. Destinnová* (eng. M. Ondráček), 2000 korun.
 P16 & 22 *Euterpe* (eng. M. Ondráček), 2000k (back).



P10 (back)



P5 (back)



P8 (back)

KUN, Đorđe Andrejević. *Art & Des.* He designed the following bank notes for Yugoslavia: *Miner* (art by M. Zlamalik), 50 dinara, P64 and *Soldier with Rifle*, 1-1000 dinara, P48-55.

KUN, Veljko Andrejevi. *PEng.* b. 1904 d.1964. He engraved the following notes for Serbia and Yugoslavia.

Serbia

- P24 *Defense, History & Agriculture* (art by M. Josić), 1000 dinara.
 P26 *Female Head*, 50 dinara.
 P27 *Woman in National Costume*, (art for face and back by M. Čakelja), 500 dinara.
 P27 *Construction Worker*, 500 dinara (back).
 P30 100 dinara (back), not issued.
 P31 *Sower* (face), *Reaper* (back), 500 dinara (art also by Kun).
 P32 *Blacksmith & Weaver* (art by V. Pomorišac), 1000 dinara.
 P32 *Farming* (art by V. Pomorišac), 1000 dinara (back).
 P33 *Man with Ox Cart*, 100 dinara (back).



Yugoslavia

- P28 *King Alexander* (art by P. Stojićević)
50 dinara.
- P30 *King Peter II*, (art by V. Dokic & P. Stojićević), 20 dinara.
- P31 *Woman & Boy*, 100 dinara (art by V. Pomorišac & P. Stojićević).
- P32 *King Peter II* (art by O. Mujadžić), 500 dinara.
- P33 *Yugoslavia*, symbol of (art by V. Pomorišac), 1000 dinara.
- P33 *Labor & Fisherman*, 1000 dinara (back).
- P34 *King Peter II*, (art by P. Jovanović), 10,000 dinara.
- P35 *King Peter II*, (art by P. Jovanović), 10 dinara.
- P48-55 & 66 *Soldier* (drawing by D.A. Kun), 1-1000 dinara.
- P64 *Miner*, 50 dinara.
- P65 *Blacksmith & Reaper* (art by M. Zlamalik).
- P66 *Farmer Plowing* (art also by V.A. Kun), 500 dinara (back).
- P67 *Waterfall & Defense* (art by M. Zlamalik), 1000 dinara (back).



KURISHIMA, Shigeru. *PtEng & PEng*. He is the senior engraver at the Japanese Printing Bureau and engraved the portrait of Soseki Natsume on a 1984 souvenir sheet, issued to recognize the issuance of new bank notes. Each of three portraits are miniature versions of the bank note portraits on the ¥1000, 5000 and 10,000, P97-99: *Yukichi Fukuzawa* by Sakae Yajima, *Inazo Nitobe* by Maso Orihara and *Soseki Natsume* by Shigewru Kurishima. Mr Kurishima also engraved the *Shureimon Gate* on the ¥2000 bank note, P103 and the following postage stamps: *Fish* (Bitterlings), 50 sen, A854 and *Edoardo Chiossone*, 80 sen, A1861. (Photo courtesy of T. Uemura.)



KUŽEL, Miroslav. *Art & Des.* b. Prague 31 January 1907, d. Prague 20 February 1941. He studied at the School of Applied Arts in Prague. For Czechoslovakia he designed a 50-korun bank note *essai* (NPS 39).

KYSELA, František. *Art & Des.* b. Kouřim 4 September 1881, d. Prague 20 February 1941. Between 1900-1908 he attended the High School of Applied Arts in Prague and the Academy of Graphic Arts. In 1913 he accepted a teaching position at the High School of Applied Arts, becoming president in 1917.

Mr Kysela was a member of Mánes Corporation, the Graphics Art Group, the Czechoslovak Academy of Science and Art, and worked for Artel and the Union of Czech Production. He designed books, posters, textiles, stage sets and the interior of houses. In 1921 he won a competition to design the rose window for west portal of St. Vitus Cathedral. He designed the *Farmer and Castle* on the Czech 50-korun bank note, P16.

LA FORESTIERIE, Louis Edmond. *Sculptor & Des.* In 1881 this Haitian artist designed a set of postage stamps for Haiti: 1, 2, 3, 5, 7 & 20 centimes, A1. The female profile was engraved by Parisian Georges Richard (RL 1943, 50).

LaKEUX, Henry. *Eng.* This engraver was on the committee to produce a design for the Bank of England (H&K 109). See Henry Corbould.

LAMB, L. *Des.* This artist designed the 1955 high-value postage stamps for Great Britain with the image of *Queen Elizabeth II* (F&L 3).

LAMBERT, Mark. *PEng & LtEng.* He served his apprenticeship under Thomas Bewick in Newcastle. Mr Lambert engraved the *Man Fishing in the Wear* with Durham Cathedral in the background, on the back of the Durham Bank £1 bank note and notes for the Bank of Newcastle (H&K 78).

LAMBERT, Pierrette. *Des.* b. Poitou, France 1928. She designed bank notes for African countries and the following for France: 5 francs (face eng. by Poilliot and back by Renaud), P146; 50 fr. (eng. Marliat and Piel), P148; and 200 fr. (eng. Jubert and Durrens), P155.

LANGER, ____. *Art & Des.* For Germany he designed the 10-reichsmark bank note, P180 with the image of *A.D. Thaer* on the face, and the 20 reichsmark, P181 with the image of *W. von Siemens* on the face.

LANHAM, Peter James. *Des & Eng.* b. Croydon, County of Surrey, England 1924. His primary and secondary education included a scholarship to Stanley Technical School, where he specialized in structural drawings and drawings at sight. At 14 Mr Lanham began his training at BW, but continued night classes at Croydon Art School.

From 1942-1947 he served in the Royal Air Force. Following disarmament he returned to BW where he engraved postage stamps and bank notes. For Portugal he engraved the following postage stamps: *Coaches*, \$20 and 1\$50, A178.

LATINI, Cesare. *PEng.* He lives and engraves in Italy.

LAUFBERGER, Ferdinand Julius. *Art & Des.* b. Mariaschein, Bohemia 1829, d. Vienna 1881. With Josef Storck he designed the 10- and 100-gulden bank notes, P1 and 3 for Austria (Kranister 1985, 108).

LAURENS, P.A. *Des.* In 1932 he designed a French postage stamp for 1.50 francs with the image of France as *Peace*; it was engraved by A. Delzers (RL 1943, 52).

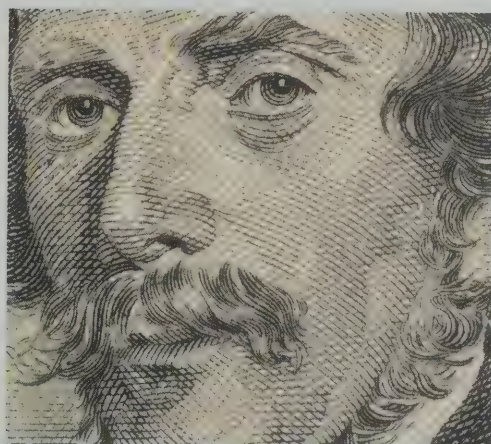


LAURENT, Maria Magdalena. *PtEng & PEng.* b. Meran/Südtirol, Austria 1938. From 1953-1956 she studied at the National Technical School in Steyr. Following a year of commercial engraving Ms Laurent joined the Austrian National Bank in 1957 and continued her studies at the Upper Graphic Teaching and Research Institute.

At the Austrian National Bank she also trained other engravers. Before retiring in 1993 Ms Laurent engraved the following bank notes for the Austrian National Bank and postage stamps for the Austrian Postal Administration:

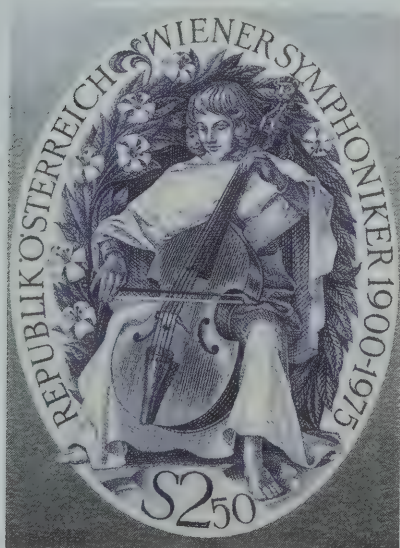
Bank Notes

- P142 *C. Ritter von Ghega*, 20 schillings.
 P152 *Vienna University*, 1000 sch. (back).
 P153 *W.A. Mozart*, 5000 sch.
 (see R. Kalina).



Postage Stamps

- A390 100 Years of Harness Racing, 2 sch.
 A343 St. Matthew, 2 sch.
 A356 Erich Tschermak-Seysenegg, 2 sch.
 A411 Fencing, 2.50 sch.
 A441 *Vienna Philharmonic*, 2.50 sch.
 A594 *Josef Hammer-Purgstall*, 3 sch.
 A601 275th Ann. of Dortheum, 4 sch.
 A687 Fanny Eissler, 4 sch.



A441

A594

LAURENT, Sébastien. *Des.* He designed the following bank notes:

France

P82 *Ceres Holding Victory* (eng. Piel), 5000 francs.

P131 *Sea and Countryside* (eng. Piel & Beltrand), 5000 fr.

P132 *Spirit of France* (eng. Piel & Beltrand), 1000 fr.

French Indo-China

P53 & 55 *Minerva* (eng. Deloche), 5 piastre.

P53 & 55 *Goddess* (eng. Deloche), 5 piastre (back).

French West Africa

P39 & 44 *Man with Bananas* (eng. Tison), 50 fr.

P39 & 44 *Man with Fez* (eng. Armanelli), 50 fr.

P41 *Colonial Soldiers* (eng. G. Beltrand), 500 fr.

P41 *Woman with Flag* (eng. G. Regnier), 500 fr.

P42 *Woman with Headdress*, 1000 fr.

P42 *Woman with Water Jugs* (eng. G. Beltrand), 1000 fr.

P43 *France and Two Native Women* (eng. Piel & Beltrand), 5000 fr.

P43 *Native Man & Woman* (eng. A. Chapon), 5000 fr. (back).

Morocco

P45 *Kasbah Fortress* (eng. Beltrand), 100 fr.

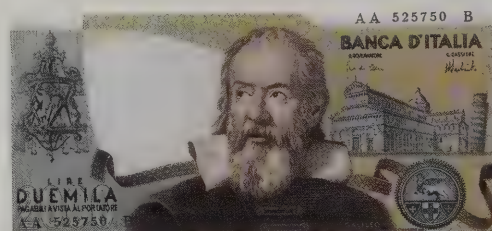


Ceres Holding Victory, "Model" for France P82 issued as 5000 francs. Collection Delarmare (auction in Paris, 20 June 2000, expert Mr Alain Weil).



History & Justice after Vannier, model for the back of France P131. Collection Delarmare (auction in Paris, 20 June 2000, expert Mr Alain Weil).

LAZZARINI, L. *Des.* He designed the following bank notes for Italy: *Galileo*, 2000 lire, P103, eng. by T. Cionini; *La Scala Opera House*, 1000 lire (back), P101; and *Zodiac*, 2000 lire (back), P103.



LECLERCQZ, C. *Des & Eng.* b. 1922. He designed or engraved the following bank notes:

Belgium

P134 *Lambert Lombard*, 100 francs.

P135 *Margaret of Austria*, 500 fr. (back).

P136 *Atlas*, 1000 francs (back).

P137 *Hippocrates*, 5000 francs (back).

P139 *King Baudouin and Fabiola*, 50 francs.

P140 *H. Beyaert, Geometric design* 100 fr.

P144 *A. Gretry*, 1000 francs.

Madagascar

P35 *Juno*, 5 francs (eng. Deloche).

LEE, Ping-Ching. *Eng.* He was employed at the Chinese Printing Bureau. One of his students was Wen-Hsiung Sun.

LE FEUVRE, _____. *Art & Des.* This French artist designed the following bank notes for France:

- P135 & 139 *Henri IV*,
50 & 5000 fr. (eng. Piel & Marliat).
P149 *Cornielle*, 100 fr. (eng. Poilliot
& Piel).
P145 *Moliere*, 500 fr. (eng. Piel
& Marliat).
P147 *Voltaire*, 10 fr.



LÉGRÁDY, Sandor. *Des.* For Hungary he designed the following postage stamps: *St. Stephen Enthroned*, 20 ft.; *St. Stephen Crowned*, 32 ft.; *St. Stephen's Crown*, 40 ft.; and *the Virgin and Christ Child*, 70 ft. (RL 1943, 66).

LEIGHTON, John. *Art.* He designed bank note *essais* for the Bank of England. "These trial notes, although beautifully plate-printed by Bradbury and Evans, were not imposing in so far as the designs and the vignettes were concerned..." (Mackenzie 109).

LEITGEB, Kurt. *PtEng & PEng.* b. Iserlohn/Westfalia, Germany 23 April 1939. Following his father's release from Russian captivity after World War II, Kurt Leitgeb and his family moved to Vienna. At age 10 he entered the Volksschule; three years later he entered the Gymnasium. From 1953-1956 he attended the National Trade School in Steyr, and then for three years at the Graphic Teaching Research Institute under Prof. Ranzoni.

Mr Leitgeb joined the Austrian National Bank in 1959 and served his apprenticeship under Profs. Toth and Nefe. In 1967, the same year he married, Mr Leitgeb engraved his first postage stamp. Before he retired in the late 1990s he engraved over 100 postage stamps for Austria and other countries at the Austrian Postal Administration.

Bank Notes

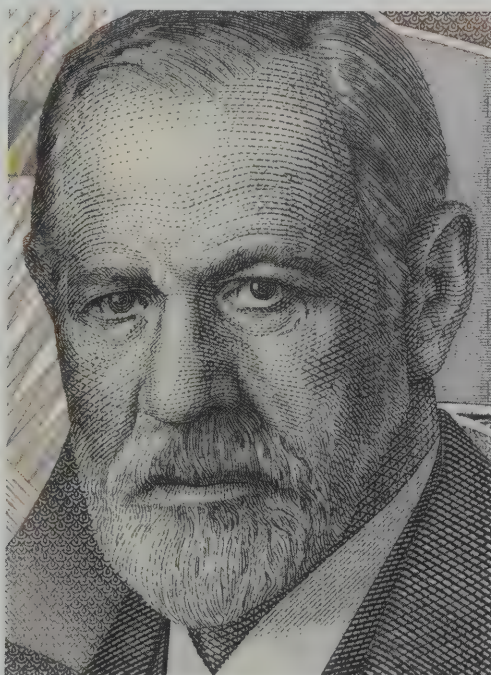
Austria

- P148 *M. Daffinger*, 20 schillings.
P148 *Albertina Museum*, 20 sch. (back).
P149 *S. Freud*, 50 sch.
P150 *E. Bohm van Bawerk*, 100 sch.
P150 *Wissenschaften Academy*, 100 sch. (back).
P151 *Vienna Post Office Savings Bank*, 500 sch. (back).
P153 *Vienna Opera House*, 5000 sch. (back).
P155 *K. Landsteiner*, 1000 sch.

Postage Stamps

Austria

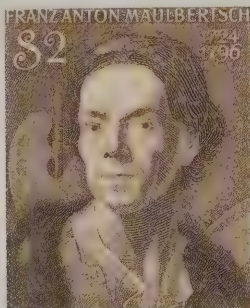
- 817 *Graz-Seckau Bishloptic*, 2 schilling.
836 *Parliament and Fountain*, 2 sch.
840 *Don Giovanni*, 2 sch.
865 *Tower Clock*, 1.50 sch.
871 *Beggar Student*, 2 sch.
894 *Jacopo de Strada*, 1.50 sch.



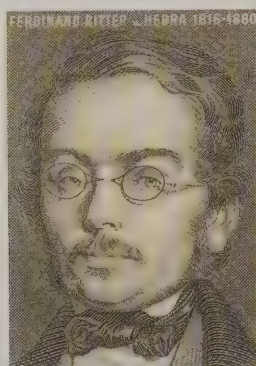
Postage Stamps

for Austria (continued)

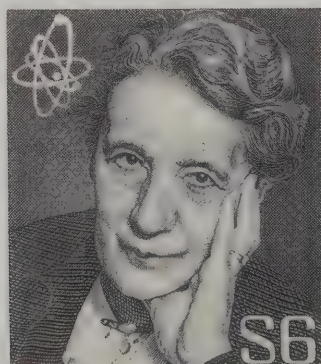
- 909 Nitrogen Products, 2 sch.
 910 Iron & Steel Works, 4 sch.
 926 Runner with Torch, 2 sch.
 941 Douglas DC9, 2 sch.
 948 Gate, 2 sch.
 949 Tegetthoff, 2.50 sch.



- 992 Franz A. Maulbertsch, 2 sch.
 999 Diver, 4 sch.



- 1000 Dr. F. Ritter von Hebra, 4 sch.
 1017 Gosaukamm Funicular, 2 sch.
 1021 Leo Fall, 2 sch.
 1033 Coronation Chair, 3 sch.



- 1093 Dr. Lise Meitner, 6 sch.
 1117 Fashion Design, 2.50 sch.

- 1126 Judok Fink, 3 sch.
 1147 Robert Hamerling, 2.50 sch.
 1148 Hallein Seal, 4 sch.
 1175 S. Freud, 3 sch.
 1188 Altarpiece, 3 sch.
 1205 St. Severin, 3 sch.
 1220 Geodesist's Day, 3 sch.
 1225 St. Apollonia, 4 sch.
 1235 Josef Matthias, 3 sch.
 1248 Baron Carl von Hasenauer, 3 sch.
 1255 Karl von Terzaghi, 3 sch.
 1263 Wolfgang Pauli, 6 sch.
 1270 Kostendorf Anniversary, 4.50 sch.
 1278 Erosion Prevention, 4.50 sch.
 1279 Tyrol Celebration, 3.50 sch.
 1295 Clock, 3.50 sch.
 1299 Karl Franzens University, 3.50 sch.
 1303 Alban Berg, 6 sch.
 1311 Johann J. Fux, 6 sch.
 1341 C. Holzmeister, 4 sch.
 1357 Georgenberg Treaty, 5 sch.
 1360 Mandrake Discovery, 5 sch.
 1401 Dr. K.J. Bayer, 5 sch.
 1415 Christoph W. Gluck, 5 sch.
 1416 Oskar Helmer, 4 sch.
 1419 Ernst Mach, 6 sch.
 1430 Mattsee Monastery, 4 sch.
 1445 Leopold Schonbauer, 4 sch.
 1449 Marianne Hainisch, 6 sch.
 1463 Richard Strauss, 6 sch.
 1516 Franz Werfel, 5 sch.
 1520 K.F. von Vogelsang, 4.50 sch.
 1529 R. Donner Fountain, 4.50 sch.
 1543 Karlsplatz Station by O. Wagner, 4.50 sch.

SP195 Austrian stamps, 4+2 sch.

Luxembourg

- 710 *The Smoker*, 4 francs.
 713 *The Lacemaker*, 50 fr.
 778 Charles Metz, 6 fr.
 779 Parliament, 12 fr.
 792 Door: Septfontaines Castle, 12 fr.
 793 Door: National Library, 25 fr.
 794 Door: Holy Trinity Church, 50 fr.
 801 Lion by A. Tremont, 12 fr.
 860 Girl Gargoyle, 14 fr.
 861 Woman Gargoyle, 25 fr.
 862 Man Gargoyle, 50 fr.

Vatican

- 713 Nativity by W. Stwosz, 300 lire.
 714 Nativity by E. Manfrini, 450 lire.

LE KEUX, Henry. *Eng.* b. 13 June 1787, d. 11 October 1868. He was a student of James Basire, and when his apprenticeship was completed Le Keux worked for John Britton contributing plates for *The Beauties of England and Wales* and *Cathedrals*. One of his first steel bookplates was of buildings in *Italy* in 1830.

"In 1838 he was consulted by the Bank of England, together with Henry Corbould and William Wyon, on the production of a new design for bank notes..." (BH 1989, 59). His brother **John** was also an engraver.

LENGYEL, G. *PtEng.* b. 19 March 1967. The backs of the Hungarian 1000- and 10,000 forint bank notes, P180 and 183 were executed by him; both were designed by K. Vágyoczky.

LEVISON, L. *Des.* This name is found on a 10-kronur bank note, P11 for Iceland. G&D printed the note, with a portrait of *King Christian IX*.

LI, Bin. *PtEng.* He engraved the portraits of the *Tibetan Woman* and *Elderly Hui Man* on the 5-yüan bank note, P886 for China (Kranister 1989, 169).

LIEBERS, Bruno. When E. Chiossone left the German firm of Dondorf & Naumann to join the Japanese Government Printing Bureau in 1874, Liebers, who could have been an engraver, and Karl Anton Brück, also employees at the German firm, moved to Japan with Chiossone.

LIESLER, Josef. *Art, Ill & Des.* b. Vidolice at Kadaň 19 September 1912. From 1935-1938 he took a teacher preparation course at the Czech University of Technology in Prague and became a professor there from 1945-1948, specializing in architecture and structural drawing.

Liesler created illustrations for about 100 books and 100 postage stamps in 1980. He was a member of the Belgium Royal Academy, an honorary member of the Academy in Florence, and he received numerous awards.

For Czechoslovakia he designed the following bank note *essais*: 1000 korun (NPS 25, 27); 50k (NPS 33 and BG); and 100k (NPS 33, 37). The latter had the image of *Woman* by J. Kostka; the back showed the *Charles Bridge*.

LINEGAR, William. *Des & Eng.* He was the head of the Engraving Department BABN. Linegar prepared bank note *essais* of \$1-\$50 for Canada in 1935 (Allan 1993, 74).

LIPENSKÁ, Jarmila. *Art & Des.* b. 19 March 1917. She studied at the School of Applied Arts in Prague. For Czechoslovakia she designed a bank note *essai* for 100 korun (NPS 37).

LIPENSKÝ, Bedřich. *Art & Des.* b. 18 November 1910. He studied at the School of Applied Arts in Prague. In the early 1970s he created bank note *essais* for 20 and 500 korun for Czechoslovakia (NPS 49, 59 and BG).

LIZARS, William Home. *Eng & Pr.* b. Edinburgh 1788, d. 30 March 1859. Lizars studied at the Trustees' Academy in Edinburgh and took over the engraving and printing business when his father died. Lizars also created book illustrations and exhibited his work at the

Royal Academy. The Edinburgh firm that bears his name produced bank notes for over 80 banks in the British Isles including: Brighton Royal Bank; Caledonian Banking Company; Huddersfield Banking Company; Hull Banking Company, Lincoln; Leeds & West Riding Banking Company; and York Union Banking Company. In 1859 W.H. Lizars was taken over by W. & A.K. Johnston (H&K 92-96). W.H. and W. & D Lizars designed or engraved bank notes for the following Scottish banks:

Arbroath Banking Company

1840 £1 (eng. W.H.)

Ayrshire Banking Company

Sailing Vessel in Harbor, 1830 £1 (eng. W.H.)

Bank of Scotland

1 guinea-£20, P36-39, W&D; W.H. & J. Menzies).

£1, P40a & 40b (eng. W&D).

1 guinea, P41, pl. G (eng. W&D).

£5, P55 (eng. W.H.).

Central Bank of Scotland

1834 £1 & £5 (des. & eng. W.H.).

1866 £10 (eng. W.H.).

City of Glasgow Bank

Bank of Mona, branch of Central Bank of Scotland in the Isle of Man, 1849 & 50, £1 (eng. W.H.).

Commercial Bank of Scotland

1 guinea & £1, PS285 & 286 (eng. W.H.).

Dundee Bank

1845 £1 & £5 (eng. W.H. & W. & A.K. Johnston).

Eastern Bank of Scotland

1850 £1 & £5 (W.H.).

The North of Scotland Banking Company,

£1, 5 & 10.

Paisley Commercial Banking Company

£5 (eng. W.H.).

Union Bank of Scotland, £1, 5, 10, 20 & 100.

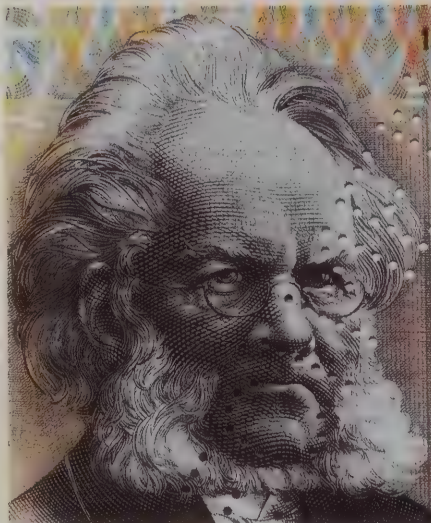
(Most of the preceding was found in Douglas.)



Mercury, Austria P94 by Löffler.

LÖFFLER, Berthold. *Des.* b. Nieder-Rosenthal, Bohemia, 1874, d. Vienna 1960. He taught at the Vienna College of Arts and Crafts and became a member of the Vienna Künstlerhaus in 1921. Mr Löffler designed the 10-schilling bank note, P94 with an image of *Mercury* and a *Nymph* for Austria. His wife Melitta served as model for both.

LØKKE-SØRENSEN, Knut. *PtEng.* b. 15 December 1931. He was active at the Bank of Norway in the mid-20th century. For Norway he engraved bank notes with *F. Nansen*, 10 kroner, P36, *N. H. Abel*, 500 kr., P39, *H. Wergeland*, 100 kr., P38 and *H. Ibsen*, 1000 kr., P40.



This magnificent portrait of Ibsen has "SPECIMEN" perforated on the face.

LOPEZ, José. *PtEng.* b. 1925. His first art studies took place in Madrid. From 1940-1942 Mr Lopez studied drawing at the Museum of Artistic Reproductions. Based on competition, he was admitted to the Escuela Superior de Bellas Artes de San Fernando in Madrid, and completed his training in five years.

In 1947 Mr Lopez began engraving bank notes and postage stamps for Spain at the Fábrica Nacional de Moneda y Timbre. In 1953 he decided to become a free-lance artist. After two years of commercial design and engraving he joined the firm of Giesecke & Devrient in Munich, where Mr Lopez engraved bank notes for Germany and other countries.

Mr Lopez furthered his technical and artistic abilities in Milan and Rome at the Centro de Instrucción de Organizacion Giori and the engraving department at the Banco d'Italia under Professor Mario Baiardi.



The Man with Medal by Botticelli was engraved by José Lopez.

LORAIN, ____. *Des.* He designed the following bank notes:

Djibouti

- P27 *Ships* (eng. Armanelli), 500 fr.
 P27 *Gazelle* (eng. G. Regnier), 500 francs
 (back).

Madagascar

- P52 *Native Woman* (eng. G. Beltrand),
 100 fr.
 P52 *Woman, Animals & Boat*
 (eng. Dubreuil), 100 fr. (back).

LORBER, Ferdinand. *PtEng & PEng.* b. 16 November 1883, d. Vienna 14 May 1957. He was primarily a stamp engraver, and did work for the Austrian National Bank. Lorber engraved the back of the 20-schilling bank note, P95 and 116 for Austria (Kranister 1985, 166). He engraved the following postage stamps for Austria:

380	Engelbert Dollfuss, 10 schillings.	579	Josef Schrammel, 1.50 sch.
489*	Franz Grillparzer, 18 groschen.	582	Nikolaus Lenau, 1 sch.
491*	F. Schubert, 12 gr.	583	Girl (letter-writing), 2.40 sch.
516*	Carl M. Ziehrer, 20 gr.	587	Hugo Wolf, 1.50 sch.
517*	Adalbert Stifter, 40 gr.	588*	Theodor Körner, 1.50 sch.
518*	Anton Bruckner, 40 gr.	590	Child & Christmas Tree, 1 sch.
519*	F. von Amerling, 60 gr.	591*	Moritz von Schwind, 1.50 sch.
557*	Karl Renner, 1 sch.	592	Karl von Rokitsansky, 1.50 sch.
558	F. Gruber & J. Mohr, 60 gr.	594	Johann M. R. von Rosenbrunn, 1 sch.
560	Johann Strauss, 30 gr.	595	Carl Auer von Welsbach, 1.50 sch.
561	Johann Strauss, the younger, 1 sch.	B93	Ferdinand Raimund, 10 gr.
562	Karl Millöcker, 1 sch.	B94	Franz Grillparzer, 20 gr.
565	Letter, Roses & Post Horn, 40 gr.	B95	Johann Nestroy, 30 gr.
566	UPU Plaque, 60 gr.	B96	Adalbert Stifter, 40 gr.
567	"Austria" wings & monogram, 1 sch.	B97	Ludwig Anzengruber, 50 gr.
568	Alexander Girardi, 30 gr.	B98	Peter Rosegger, 1 sch.
570	Andreas Hofer, 60 gr.	B282*	Johannes Kepler, 1 sch.+25 gr.
571*	Andreas Hofer, 60 gr.	B284*	Theophil von Hansen, 2.40 sch.+60 gr.
574	Joseph Lanner, 60 gr.	SP111	Horses.
575	Martin J. Schmidt, 1 sch.	* Designed and engraved by Lorber. (The preceding list is from the <i>EPJ</i> No. 83, 134-135.)	
577	Karl von Ghega, 1 sch.		
578	Wilhelm Kienzl, 1.50 sch.		

LOVEJOY, C.D. *Des.* He designed the 1d and 5d postage stamps for Fiji in 1938 (F&L 80).

LOXLEY, Richard. *PEng & PtEng.* b. Yorkshire, England. After engraving for commercial establishments Mr Loxley came to W&S where he engraved from 1925-1938. He was primarily a postage stamp engraver.

LOYER-VIGIER, ____. *Eng.* In 1938 he engraved a cod fish against a sail for a set of ten St. Pierre & Miquelon postage due stamps (RL 1943, 55).

LUCAS, Alvaro. *Eng.* On 24 Aug. 1953 this engraver applied to ABNCo for employment. He is a graduate of the school of Belas Artes and resided in Lisbon, Portugal. He had 14 years of employment at the Bank of Portugal. For Portugal Mr Lucas engraved postage stamps with *Pedro Alvares Cabral*, 1 escudo and *Cabral's Coat of Arms*, 3.50 escudos, A263.

LUKAVSKÝ, Jaroslav. *Art.* b. Prague 11 March 1924, d. 12 December 1984. In 1942 and 1943 he studied at the State Graphic Art School in Prague under Prof. Z. Baláš. From 1945-1950 Mr Lukavský studied at the Academy of Graphic Art in Prague under Profs. V. Pukl and V. Silovský, and privately studied lettering under O. Menhart.

From 1952 he exhibited his graphic artwork in Czechoslovakia, Cuba, Austria, Germany and other countries. Mr Lukavský received numerous awards for his postage stamp designs. He created the art for the following bank notes for Czechoslovakia:

P93	<i>Soldiers</i> , 500 korun.	<u>100k</u>	<i>essais</i> (NPS 71 & BG).
10k	<i>essais</i> (NPS 65).	500k	<i>essais</i> (NPS 53, 57, 71).
20k	<i>essai</i> (NPS 67).	1000k	<i>essais</i> (NPS 63).
50k	<i>essai</i> (NPS 65).		



The Prague Castle on a 1989 *essai* by J. Lukavský. (Courtesy of the Czech National Bank)

LUKE, E.T. *Des.* He designed the 2½d, 5d, 2/- and 5/- postage stamps for New Zealand in 1898 (F&L 82).

LUO, Gongliu. *Art.* With Lingzhao Zhou and Yimin Hou, Gongliu Luo contributed to the art on Chinese bank notes, P860-870 (Kranister 1989, 164).

LUPTÁK, O. *Art & Des.* b. 22 April 1935. He studied at the School of Graphic Arts in Bratislava. For Czechoslovakia he designed a bank note *essai* for 50 korun (NPS 45).

LUQUET, Eve. *PtEng.* b. Paris 1954. Luquet engraved the current French postage stamp with the image of *Marianne*.

LUTHMER, F. *Art & Des.* With O. Knille he designed the German 1000-mark bank note, P17 and 36 with the images of *Navigation and Agriculture*; H. Meyer engraved it.

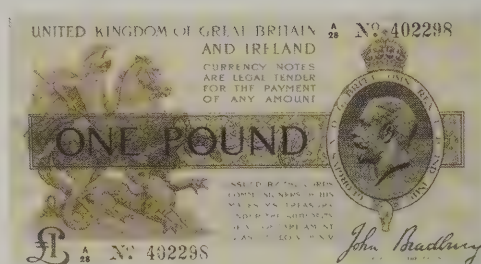
MACKENNAL, Bertram. *Des.* He designed the following bank notes for Great Britain: 10 shillings, P350 and 356 with *Britannia* and the £1, P351 and 357 with *St. George Slaying the Dragon*, and *King George V*; Parliament is on the back. Due to the bold signature of John Bradbury, these notes were referred to as “Bradburys.”

Postage Stamps

Great Britain

King George V, Seahorses (eng. J.A.C. Harrison in 1913).

King George V, ½d – 4d (des. frames only).



MACLISE, Daniel. *Art.* In 1855 he created the image of a new *Britannia* that appeared on subsequent Bank of England notes (H&K *III*). Macclise received £100 for the design that was engraved by J.H. Robinson (Goodacre *10*).

MACMINE, ____. *PEng.* He was engaged at Harrison and Sons and engraved portions of the Kazakhstan 1-tenge bank note (back), P7.

MAJOR, Pavel. *Art & Des.* b. 11 December 1943. He studied at the School of Applied Arts in Prague. For Czechoslovakia he designed bank note *essais* for 10 korun (NPS 59 and BG).

MAJOR, Thomas. *Eng.* He was engraver to King George III of England. In 1765 Major brought “various dies and plates for embossing or printing the stamps to denote the duties, nearly all the stamps being inscribed with the word ‘AMERICA’ at the top. Put to use in the Stamp Office, consignments of stamped parchment and paper were shipped to America” (EPJ No. 84, 170). This taxation without representation was met with organized resistance.

On 6 June 1782, two new dies for stamping duties on British and Irish bank notes were brought to his office. “These stamps were based on the Insignia of the Garter, with central Star encircled by a Garter Ribbon inscribed ‘HONI SOIT QUI MAL Y PENSE’” (EPJ No. 83, 103).

MANFREDI, Renato. *Des.* b. Castelnovo né Monti, Italy 1954. He designed the DLR Giori advertising note with images of Beethoven on both face and back engraved by T. Cionini.

MANSO FERNANDEZ, Antonio. b. Madrid 1934, d. Madrid 1993. He was engaged by FNMT in Spain and engraved the face of P152-154 and the back of P160.

MARCHANT, Nathaniel. *Eng.* This engraver to King George III of England probably succeeded Thomas Major. During September and October 1799 stamp dies for ½d, 1d, 2d, and 4d for duties on British and Irish bank notes were brought to the Stamp Office by Marchant (EPJ No. 83, 109).

MARLIAT, A. *PtEng & PEng*. He engraved the following bank notes:

Djibouti

P20 *Woman with Jug* (des. R. Pougheon),
1000 fr.
P29 5000 fr. (back).

France

P130 *Minerva and Hercules*, 1000 fr.
(eng. face; des. Serveau).
P133, 137 & 141 *Victor Hugo*, 500 & 5 francs
(eng. with Piel; des. Serveau).
P134 & 142 *Richelieu*, 1000 & 10 fr. (eng. face;
des. Serveau).
P135, 139 & 143 *King Henri IV*, 5000 & 50 fr.
(eng. with Piel; des. Le Feuvre).

P136, 140 & 144 *Napoleon*, 10,000 & 100 fr.
(eng. with Piel; des. Serveau).

P145 *Molière*, 500 fr. (eng. with Piel; des.
Le Feuvre).

P148 *Racine*, 50 fr. (eng. with Piel;
des. Lambert).

French Equitorial Africa

P27 *Gen. Schoelcher* (eng. with J. Piel, des.
R. Pougheon), 5000 fr.

P27 *Family*, 5000 fr. (back).

Madagascar

P49 & 55 Gallieni (eng. with Munier,
des. C. Serveau), 500 fr.

MARTINA, Manuela Maty. *PtEng*. She engraved the portrait of *Leopoldo Garci de las Alas* on the Spanish 200-peseta bank note, P156.

MARTINEZ APARISI, D. *Eng*. For Spain he engraved bank notes P45 and P47.

MARTINS, Alvaro Alves. *Des*. He is responsible for the graphic designs of the following Brazilian bank notes: 10,000 and 100,000 cruzeiros, P203 and P205; and 1000 cruzados, P213.

MASH, Gordon. *LtEng*. b. Ottawa, Ontario 31 May 1933. He attended the Glebe Collegiate School in Ottawa and the Ottawa Technical High School. Mr Mash received professional training at ABNCo and the School of Graphic Arts in Ottawa. After teaching in Ottawa Mr Mash began his apprenticeship at Canadian Bank Note Company on 31 March 1952. He studied under his father John Mash at CBNCo, his father-in-law William Bedingfield at U.S. Bank Note Corporation, and R. Tucker at ABNCo. Mr Mash was employed at CBNCo for 35 years where he engraved postage stamps, bonds, stock certificates and warrants involving lettering, pantography, geometric lathe, script and cycloid.

MASH, John F. *Eng*. b. London, England 29 December 1898. He emigrated to Canada on 2 January 1913 and was employed at Canadian Bank Note Company at their plant on Wellington Street. During his time there Mr Mash engraved all types of security instruments including paper money, bonds, stock certificates and postage stamps. He became Superintendent of the Engraving Division in Nov. 1957. Mr Mash, father of Gordon Mash, retired on 1 Jan. 1964.

MATALONI, G.M. *Des*. He designed the 10-lire bank note, P32 with *Jupiter* for Italy.

MATHIESEN, Olav. *Art & Des*. The 1951 United Nations Swallows and Emblem on the 15 and 25¢ postage stamps, A4 were designed by this artist (*DLR Journal* 8).

MATIĆ, Dušan. *Des & Eng*. b. Belgrade, Yugoslavia 19 March 1939. As a student in the graphic arts department, he graduated from Belgrade Academy of Fine Arts in 1966. Mr Matić held individual graphic art and painting exhibitions in 1972, 1981, 1986 and 1994. He participated in group exhibitions in Japan, Russia, the Netherlands, Norway, Russia and the U.S.A. In 1969 Mr Matić joined the National Bank of Yugoslavia as a designer and engraver of bank notes and postage stamps. He designed or engraved the following:

Bank Notes**Angola**

P110 *Field Workers*, 50 kwanzas (back).

Yugoslavia

P85 & 88 *Ship at Dockside*, 20 dinara.

P95 *Mining Equipment*, 20,000 dinara (back).

P124 *Serbian Academy of Science*, 100,000,000 dinara (back).

P123 & 126 *Young Girl* (eng. with D. Andrić), 50,000,000 & 1,000,000,000 dinara.

P130, 140 & 147, *Prince-Bishop Petrovich, Peter II*, 50,000, 1000 & 10 dinara.

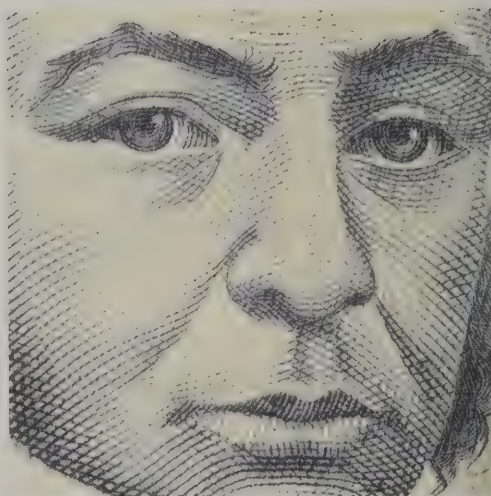
P133 *Telephone Exchange Building*, 50,000,000 dinara (back).

P137 J.J. Zmaj, 500,000,000,000 dinara (litho).

P137 *National Library*, 500,000,000,000 dinara (back).

MATSUURA, Masao. *Eng.* He began his apprenticeship at the Japanese Printing Bureau with Kurakichi Kato in 1910.

MATTHEWS, Chris. *Des. & PEng.* He trained under C. Broadbridge at BW. After working at BW Mr Matthews moved to Harrison and Sons in 1985, where he engraved under Joseph Keen. The high value "castle" series of stamps for Great Britain were engraved by Matthews at Harrison's. He engraved the portrait of engineer and railway authority *Isambard Kingdom Brunel* on the IBNS Souvenir note from Maastricht, 1989, designed by B. Woods. This plate was used to make machine plates to install and set up the newly-acquired DLR Giori presses prior to any production.

**Bank Notes****Kazakhstan**

P11 A. *Kunanbrev*, 20 tenge.

P15 *Building* (Kazak), 500 tenge (back).

South Vietnam

P1 *Temple* (face and back).

MATTHEWS, George. *Pr. d.* 16 Aug. 1870. Known as a printer, the obituary in the Montreal *Herald* describes Matthews this way: "The late Mr. Matthews was an old citizen of Montreal, and widely known throughout Canada. He came to Montreal in the year 1832, and commenced business as lithographer, engraver and bank note printer in 1838, retiring from active live in 1864" (Ryan 5).

As early as 1853 Matthews printed bank notes in Montreal from steel plates that were engraved outside Canada. His bank note work began with a contract with the Bank of Montreal; contracts with other banks followed. "Allegedly, the plates were first engraved in England, with later plates coming from the United States" (Ryan 5). Matthews printed notes in Canada for American security printers including ABNCo.

MATTHEWS, William. *Des. & Eng.* He spent his entire career at BW where he began about 1938 and retired in 1985. Matthews designed the 1-dong bank note for South Viet Nam, P1. A temple is on the face and an unidentified building on the back.

MAURAND, ____. *Eng.* For France he engraved the 20-franc bank note, P55, and the 25-franc note, P56; Chazal designed them.

MAURA y MONTANER, Bartolomé. *PtEng & PEng.* b. Palmade, Mallorca 1884, d. Madrid 1926. For Spain he engraved bank notes P39-44 and the following:

P38	<i>Goya</i> , 1000 pesetas.	P49	<i>Quevedo</i> , 25 pesetas.
P54	<i>Mercury</i> , 500 pesetas (des. José Villegas).	P68A	<i>Ferdinand VI</i> , 5 pesetas.

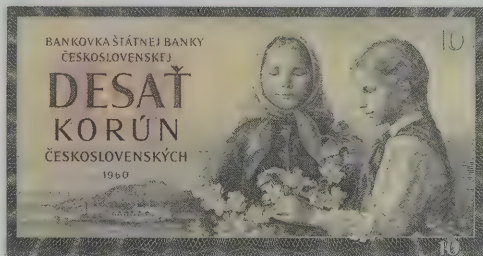
MAY, Oscar. *PEng.* This engraver, who might have worked for Giesecke & Devrient in Leipzig, contributed to the Series of 1875 bank notes for Finland (Talvio 41).

McLAURIN, ____. *Eng.* He was engaged at Perkins, Bacon in the early 19th century as a postage stamp engraver (DR 45).

McNAUGHTON, ____. *Des.* He designed the Kilmarnock Bank 1 guinea, 1817; it was engraved by J. Bevgo. McNaughton also designed the 1797 1 guinea for the Banking House in Aberdeen (Douglas).



MEDVECKÁ, Mária. *Art & Des.* b. Medvedzi at Tvrdošín 11 October 1914, d. 23 April 1987. Following her high school studies Ms Medvecká became a country teacher. She studied at the Slovak Technical University in Bratislava and the Academy of Graphic Art in Vienna. Ms Medvecká moved from Bratislava to the Orava area, where she was born and concentrated on painting the people there. Her work was exhibited abroad and she received numerous awards. She designed the following bank notes for Czechoslovakia:



P88	<i>Young Girls</i> , 10 korun.	50k	<i>essai</i> (NPS 33).
P88	<i>Orava Dam</i> , 10k (back).	100k	<i>essai</i> (BG).
10k	<i>essais</i> (NPS 31).	500k	<i>essais</i> (NPS 31 & BG).

MECHELSE, C.A. *Des.* b. 1898 d. 1969. He worked in and designed the 50-gulden bank note (eng. R. Steinhausen), P78 with *William II* for the Netherlands (Bolten 266). Mr Mechelse also designed the *Kneuterdyk Palace* postage stamp, B187 for the Netherlands.

MEDICJIAN, Petar. He worked as a computer graphics artist for the Paper Money Printing Works in Belgrade. With R. Obradović he engraved the backs of the following notes for Yugoslavia:

P103 and 116	<i>Abstract numerals and letters</i> , 10 and 10,000 dinara (back).	P121	<i>High Frequency Transformer and Hydroelectric Dam</i> , 50,000,000 dinara.
P104 and 120	<i>Roses</i> , 50 and 50,000 dinara.	P122	<i>National Library</i> , 10,000,000 dinara.
P106, 109 and 113	<i>Mountain Scene</i> , 500 dinara.	P123	<i>Belgrade University</i> , 50,000,000 dinara.
P110 and 127	<i>High Frequency Transformer</i> , 1000 and 10,000,000,000 dinara.	P124	<i>Academy of Science</i> , 100,000,000 dinara.
P111 & 115	<i>Drina River at Visegrad</i> , 5000 dinara.	P125	<i>Department of Agriculture</i> , 500,000,000 dinara.
P119	<i>Koponik Sky Center</i> , 500,000 dinara.		

MEERWALD, Erich. *Des.* This graphic designer from Darmstadt designed a 500-mark bank note *essai* with a portrait of *Hans Maler zu Schwaz* for the Federal Republic of Germany.

MEHOFFER, Józef. *Des.* He designed the 100-zlotych bank note, P74 with the image of *Prince J. Poniatowski* for Poland.

MEISSNER, Ernst Adolf. *Des.* "He worked in Germany and Switzerland and Austria where he designed the regular (A2-6) and newspaper (N2) stamp issues of 1858" (*EPJ* No. 83, 135).

MENGES, R. *Des.* He designed a 700-reales bank note dated 1 March 1783 for the Spanish Banco Nacional de San Carlos; Manuel Salvador Carmona engraved this note (Mörck 74).

MENZIES, John. *Eng.* He engraved the following bank notes for Scottish banks: Bank of Scotland P36-39 (eng. with W.H. and W&D Lizars); a 1 guinea, P41, plate D; a £2, P42 and 2 guineas (both des. by G. Butterworth); £5, PS287 (des. A. Forrester) (Douglas).

MERONKI, Charles. *Des.* He designed the following notes for Czechoslovakia: 5 and 10 korun, P59, 60, 68 and 69.

MERONTI, O.C. *Des.* The 1951 United Nations Peoples of the World 1¢ and 10¢ postage stamps, A1 were designed by this artist (*DLR Journal* 8). He designed the following bank notes for Poland, all were engraved by W. Vaček:

P82	<i>Woman Wearing Head Scarf</i> ,	P86	<i>Sailor with Pipe</i> , 500 zlotych.
	10 zlotych.	P86	<i>Ships in Harbor</i> , 500 zlotych (back).
P82	<i>Cathedral</i> , 10 zlotych (back).		

METCALE, Percy. *Des.* He designed the 1951 10/- and £1 postage stamps for Great Britain (F&L 2).

MEYER, Hans. *PEng.* He engraved the following bank notes for Germany: *Industry and Agriculture*, 100 mark, P16 and 34; and *Navigation and Agriculture*, 1000 mark, P17 and 36.

MIERMONT, J. *PtEng.* b. 1915 d. 1973. He engraved the image of *Marianne*, designed by P. Béquet, on a 0.45-centimes postage stamp for France.

MILLENKOVIĆ, A. *Art.* He prepared the preliminary drawings for the following bank notes for Yugoslavia: P86 & 92 (face), P93 (face).

MINGUET, G. *PtEng & PEng.* He engraved the following bank notes:

Belgian Congo

- P8 *Steamboat*, 5 fr. (back).
P30 *Soldier*, 100 francs.

Belgium

- P71, 78 & 105 *Quadrigas Driven by Ceres and by Neptune* (des. C. Montald),
100 & 10,000 fr.
P107 & 113 *Queen Elizabeth*, 100 fr. (face).

Belgium (continued)

- P110 *King Albert & Queen Elizabeth*,
1000 francs.
P129 *King Leopold*, 100 fr.

- P131 *King Albert*, 1000 fr.
P133 *Farmer with Scythe and Woman with Sheaf*, 50 fr. (back).
P135 *Bernard van Orley*, 500 fr.
P136 *G. Kremer (Mercator)*, 1000 fr.

MIROWSKY, Max. *PtEng.* b. 1858 d. 1939. In 1881 he was engraving at Jacob Begges Bank Note Company in Stockholm. He engraved the following for Sweden:

Bank Notes

- P15-38 Svea.
P46 Gustav V, 1000 kroner.

Postage Stamps

- A7 Oscar II, 5-50 öre.
65 Oscar II, 1 krona.

MISKI-TÖRÖK, Agnes. *PtEng & PEng.* b. Hungary 1949. Her basic education and early art training took place in Hungary. Ms Miski-Török completed her education at the Swedish Royal Academy of Fine Arts in the Graphic Design & Engraving Division. From 1981-1998 she engraved at A.B. Tumba Bruk in Sweden and spent a year working with Alan Dow in London. At Tumba Bruk, Ms Miski-Török engraved lovely portraits of *Queen Christina* and *Alfred Nobel* on an advertising note. Since 1998 Ms Miski-Török, one of the few female portrait engravers in the world, has worked as a free-lance artist and engraver, and has had exhibitions of her work in Sweden. She engraved the following bank notes and postage stamps:

Bank Notes

Bulgaria

- P109 *V. Dimitrov*, 10,000 leva.

Congo Democratic Republic

- P83 *Waterbuck*, 20 centimes.
P83 *Landscape*, 20 centimes (back).
P85 *P. Lumumba & Two Companions*,
1 franc (back).

Croatia

- P16-27 *R. Bosković*.

Namibia

- P1-3 *Capt. H. Wittbooi*.

Sweden

- P58 & 59 *Building & People*, 500 kronor.
P60 *King Vasa*, 1000 kr.
P61 *Horse-drawn Carriage*, 20 kr.
P62 *Jenny Lind*, 50 kronor.

Tanzania

- P19-22 *President Mwinyi*.

Uganda

- P42 *Crested Crane*, 20,000 shillings.

Venezuela

- P71 *Battle of Maracaibo*, 20 bolivares
(back).

Yemen Arab Republic

- P26 *Marble Sculpture*, 20 rials.

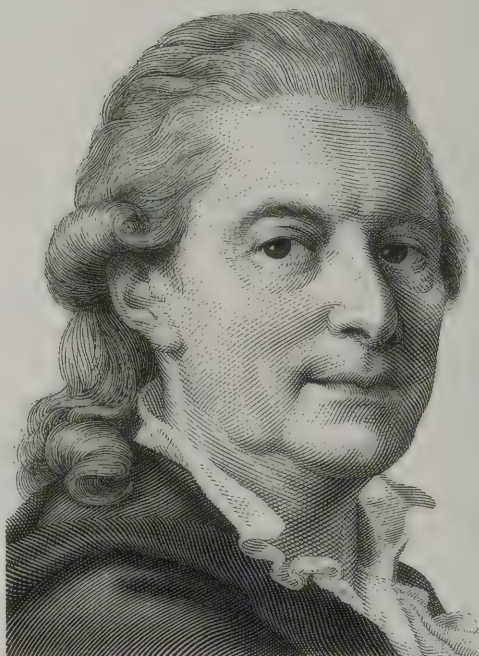


Agnes Miski-Török



Jenny Lind

Engravings by Agnes Miski-Török



A self-portrait and *F.H. Chapman*, ship builder, on a Tumba Bruk advertising note.



King Vasa, Sweden 1000 kronor, P60.

Postage Stamps

France

UNICEF, 4.50 francs.

2462 Snowy Egret, 2.80 fr.

2463 Band-tailed Pigeon, 2.80 fr.

2464 Common Tern, 4.30 fr.

2465 Buzzard, 4.40 fr.

B670 Rocambole, 3 fr.+60c.

B671 Arsène Lupin, 3 fr.+60c.

B672 Joseph Rouletabille, 3 fr.+60c.

B673 Fantômas, 3 fr.+6-c.

B674 Commissioner Maigret, 3 fr.+60c.

B675 Nestor Burma, 3 fr.+60c.

- Red Cross, 1997.

- Red Cross, 1998.

St. Pierre & Miquelon

595 Residence of the Prefect, 3.70 fr.



MITAN, James. *PEng.* This British artist engraved numerous subjects for private British and Irish bank notes in the 19th century.

MITCHELL, Donald. *Eng.* b. Ottawa, Canada 23 October 1930. He attended Glebe Collegiate and Ottawa Technical High School; he majored in art. On 15 August 1950 Mr Mitchell joined the CBNCo after they moved to 145 Richmond Road in 1949. He served his apprenticeship under John Mash and became a journeyman on 15 August 1955. Mr Mitchell retired from the Engraving Division at CBNCo in 1996.

MITCHELL, L.C. *Des.* This artist designed the head of a *Maori Girl* on the New Zealand 3p postage stamp, A63 (RL 1943, 41). Mitchell also designed the 1953 1/6d, A118 regular issue; the 1953 Royal Visit 3d and 4d, A115 and 116; and the 1960 definitive 5/-, A138 all for New Zealand (F&L 89).

MITAN, James. *Eng.* Perkins, Bacon, engaged him as a postage stamp engraver (DR 45).

MIYAKICHI, Aoki. He was working in the Japanese security field in the 1920s.

MOLERO, Pablo Sampedro. *PtEng.* He engraved the portrait of *Ramon Carande* on a 40-centimos postage stamp for Spain and three bank note portraits: *Rosalía de Castro*, *Benito Pérez Galdos* and *Juan Ramón Jiménez*, 500, 1000 and 2000 pesetas, P157-159.

MONTAGUE, Noel. He was manager of the Bank Note Department at Waterlow & Sons. He followed S.G. Clifford and was succeeded by Montague Brown.

MONTALD, C. *Art & Des.* For Belgium he designed the 10,000-franc bank note, P105 with the *Quadrigas Driven by Ceres* and *Quadrigas Driven by Neptune* on the face, both engraved by G. Minguet, and *Sowing and Harvesting*, on the back, engraved by M. Poortman.



MOORE, James. *PEng & PtEng.* b. London 24 January 1933. At 14 he began his training as a letter engraver at the Western Engraving Company in London. Mr Moore also studied drawing and painting at St. Martins School in London. In his youth Mr Moore became interested in line engraving when observing the work of Albrecht Dürer and the French portrait engravers (1600-1750) in the British Museum. "The best way," Mr Moore says, "to appreciate line engraving is to see it side-by-side with the original" painting or drawing.

In 1968 he joined Thomas De La Rue doing both letter and vignette engraving, eventually under Ted Dawson he began portrait engraving. Mr Moore was occasionally called upon to do some expert letter engraving. DLR produced an advertising note that honored Christopher Columbus with the explorer's portrait on the face and *Columbus Embarks at*

Palos on the back: Mr Moore engraved the *Columbus* portrait. This attractive piece served as a souvenir for the International Bank Note Society London Congress in 1994. The large size of the Singapore \$10,000 note gave Mr Moore an opportunity to engrave images in a format few engravers had.

Bank Notes

Albania

P62 *F.S. Noli*, 100 leke.

Belize

P51 *Marine Life*, \$1 (back).

Cayman Islands

P1 *Fish & Coral*, \$1 (back).

Colombia

P430 & 433 *Paso del Paramo de Pisba*, 2000 pesos (back).

P434 *Statue*, 5000 pesos (back).

Czech Republic

P7 & 14 *Erato*, 500 korun (back).

Dominican Republic

P138 & 142 *National Palace*, 1000 pesos (back).

El Salvador

P145 *C. Columbus*, 50 colones (back).

P146 *Pyramid at Tazumal*, 100 colones.

Fiji

P87 *Native Hut*, \$20 (back).

Gambia

P19 *Female*, 50 dalasis.

Ghana

P20 *Female*, 10 cedis.

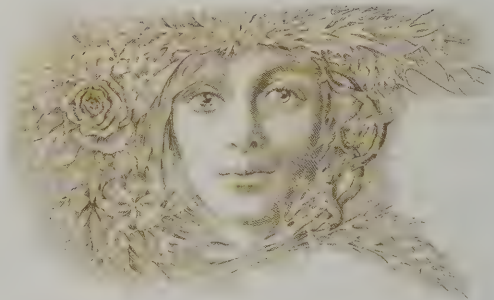
Gibraltar

P27 *H.M.S. Victory*, £20 (back).

Guernsey

P50 *Battle of Queenston Heights*, £10 (back).

P53 *Ft. Grey*, £5.



HondurasP70 *T. Cabañas*, 10 lempiras.**Ireland, Northern**P195 *H. Ferguson*, £20.D102 *J.P. Dunlop*, £10.LOT
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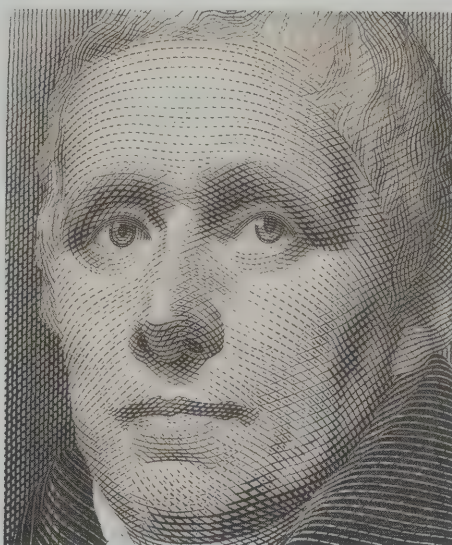
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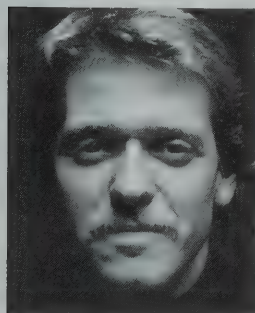
sky, 50 hryven.

e San Martin,
s.
cevedo, 500 pesos.
ourou, 1000 pesos.

lo, 50 bolivares (des. E.J.).

**H.G. Ferguson, N. Ireland, P195.****J. Pitcairn (not for bank note use).**

MORENO, S. PEng. As an engraver for bank notes of Mexico, this name is found on:
P82 *University building*, 2000 pesos (back).
P99 *Zapata statue*, 10 pesos (back).



MÖRCK, Martin. PtEng, PEng & Des. b. Norway 5 May 1955. His art studies began in Sweden in 1973; his engraving apprenticeship was under Arne Wallhorn. Mr Mörck's first postage stamp was done in 1978. He has been employed at the Swedish Postal Union for over 25 years.

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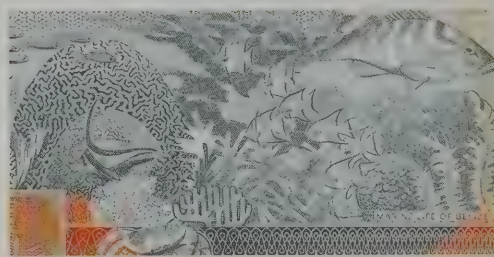
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Ireland, Northern

P195 *H. Ferguson*, £20.

P198 *J.P. Dunlop*, £10.

Poland

P174 *King Boleslaw* 20 złotych.

P175 *Kazierz Wielki*, 50 złotych.

Portugal

P176 *Seaplane*, 20 escudos (back).

Romania

P99 *M. Eminescu*, 1000 lei.

P108 *N. Iorga*, 10,000 lei.

Scotland

P221 *Monymusk Reliquary, Stirling Castle & Wallace Monument*, £20.

P226 *M. Slessor*, £10.

Singapore

P24 *National Defense Members*, \$500 (back).

P26 *Carrier Neptune Canopus*, \$10,000.

P26 *National Day Parade*, \$10,000 (back).

Slovakia

P24 *Andrej Hlinka*, 1000 korun.

Slovenia

P11 *P. Trubar*, 10 tolarjev.

P12 *J. Vajkard Valvasor*, 20 tolarjev.

Ukraine

P113 *M. Hrushevsky*, 50 hryven.

Uruguay

P69 *J. Zorrilla de San Martin*, 20,000 pesos.

P78 *A. Vaquez Acevedo*, 500 pesos.

P79 *Juana Ibarbourou*, 1000 pesos.

Venezuela

P58 *Andreas Bello*, 50 bolivares (des. E.J. Blackman).



H.G. Ferguson, N. Ireland, P195.

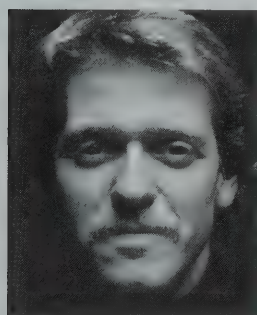


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spective of the type of task, to make a product in a way which is satisfactory from a professional and artistic point of view, a product which is as close to the idea of the first draft as possible. I never tire of it. If I were to emphasize anything in particular in connection with engraving, it would have to be its continuation of a tradition...."

Martin Mörrck also paints, creates book illustrations and is happy to be part of the security-engraving legacy and says he never tires of engraving. With his sailboat moored nearby, he and his family live on a small island in the Swedish archipelago of Gothenburg.

Bank Notes

Congo Democratic Republic

P88 *Lion Head*, 20 francs.

Slovaia

P20 *Prince Pribina*, 20 korun (preliminary drawing by M. Mörrck; eng. R. Beckers.)

P21 *Sts. Cyril & Methodius*, 50 kr.
(preliminary drawing by M. Mörrck; eng. R. Beckers.)

Ukraine

P107A *Man*, 50 hryven (unissued).

P107B *Man*, 100 hryven (unissued).

Postage Stamps

(Designed or engraved)

Aland Islands

27 *Farjsund Bridge*, 1 markkaa.
63 *Cape Horn Congress*, 1m.
72 *Postal Administration*, 1.90m.
119 *St. Olaf*, 4.30m.
128 *Music Festival*, 2.40m.
136 *Kalmar Union*, 2.40m.
147 *Tennis*, 2.40m.

Denmark

957 *Engineers Society*, 3.50 kroner.
A353 *Europa paintings*.
985 *Danish-Russian relations*, 5 kr.
A364 *Trams*.
A376 *Tycho Brahe*, 3.75 & 5.50 kr.
A382 *Wooden Dinghies*.
A384 *Art works of T. Bindesboll*, 3.75 & 4 kr.
1063 *Margrethe II*, 3.50 kr.
A390 *Trains*.
A420 *150th ann. of 1st adhesive post. stamp*.

Faroe Islands

289 *St. Olav*, 4 kroner.

France

2512 *R. Decartes*, 4.40 fr.
- *Fr. Alfred Stanke*, 4.40 fr.
2816 *Chateau de Grignan*, 3.00 francs (0.46€).

Greenland

A84 *Butterflies*.
335 *New Order of 1950*, 4.50 kroner.
- *Europa 2001*.

Iceland

- 40 kr.
- 50 kr.
- 75 kr.
- 90 kr.
921 *Stamp Day*, 200 kr.

Monaco

2043 *Legend of St. Devote*, 3 francs.
2044 *Port Hercules*, 3 fr.
2066 *Pope Innocent IV*, 7.50 fr.

Montserrat

A140 *Track & Field*, \$1.50.

Sweden

1212 *Owl*, 45 öre.
1221 *Electric Trolley*, 1.10ö.
1223 *Bus*, 1.10ö.
1235 *Örebo Castle*, 1.30 kronor.
1236 *Arch and Stairs*, 1.70 kr.
1257 *North Arrow*, 10 kr.
1266 *Teddy Bear*, 1.30 kr.
1273 *Bandy*, 1.05ö.
1291 *Sawmill Strike Centenary*, 90ö.
A406 *Norse Mythology*.
A409 *International Year of Disabled*.
A431 *International Buoyage System*, 1.65 kr.
1422 *Adoration of Magi* (eng. with Naszarowski), 1.40 öre.
1424 *Birth of Christ* (eng. with Naszarowski), 1.40 öre.
A435 *Nobel Prize, Physics*, 2.40 kr.

Sweden (continued)

- A453 Nobel Prize, Chemistry, 2.70 kr.
 A462 Viking Satellite & Station.
 A466 Nobel Prize, Medicine, 2.70 kr.
 A474 Trade Signs.
 A481 Nobel Prize, Literature, 2.70 kr.
 1582 Eider, 2.10 kr.
 1583 Smaspov, 2.10 kr.
 A495 Peace, 3.40 kr.
 A498 Nobel Prize Laureates, 2.90 kr.
 A503 Medieval Towns, 2.10 kr.
 1643 R. Wallenberg, 3.10 kr.
 A506 Botanical Gardens, 2.10 kr.
 A509 Nobel Prize, Physics, 2.90 kr.
 A510 Inland Boats, 3.10 kr.
 A511 New Sweden, 3.60 kr.
 A524 Soccer, 2.20 kr.
 A525 Nobel Prize, Chemistry, 3.10 kr.
 A527 Lighthouses.
 A534 Polar Exploration, 3.30 kr.
 A540 Nobel Prize, Physiology, 3.60 kr.
 A551 Wasa: 2.50 & 4.60 kr.
 A557 Clouds.
 A559 Nobel Prize, Literature, 3.80 kr.
 A567 Europa-Space, 4 kr.
 A568 Olympics, 2.50 kr.
 A569 Iron, 2.50 kr.
 1917 Nobel Peace Prize Laureates, 4 kr.
 A578 Europa: Sailing Ships, 4.50 kr.
 1963 Rembrandt painting, 5.50 kr.
 A587 Birds, 4.50 kr.

A610 Christmas: Heart & Goat, 2.40 kr.



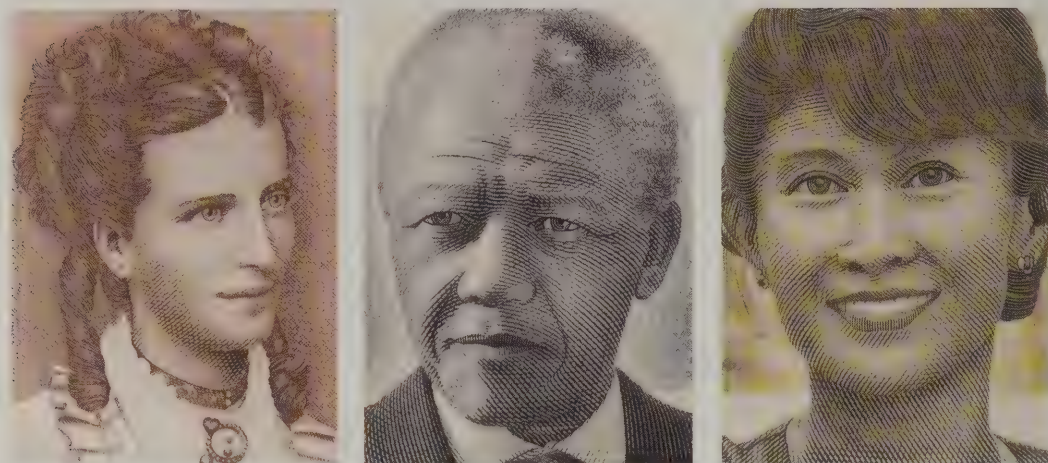
- 2042 Mother Svea, 5 kr.
 2084 Cat, 3.20 kr.
 A622 Europa-Explorers, 5.50 kr.
 A624 Opera, 3.20 kr.
 A647 Ancient Artifacts, 3.70 kr.
 2149 Tycho Brache, 5 kr.
 2207-9 Wild Animals: 3.20, 3.50 & 7.70 kr.
 2174 K. Kock, 6 kr.
 2191 Ecopark, 7.50 kr.
 2203 Nobel Prize, Physiology, 5 kr.
 A691 Handicrafts.
 2293 V. Moberg, 5 kr.
 2416a Ivar Lo-Johansson,
USA
 2179 Virginia Apgar, 20¢.
 2934 Cal Forley, 32¢.
 2942 Mary Breckinridge, 77¢.
 2943 Alice Paul, 78¢.



Virginia Apgar (U.S.A) and Ivar Lo-Johansson (Sweden).

MORIMOTO, Shigeo. *PtEng.* Mr Morimoto was often called upon to retouch portraits by other engravers. He succeeded S. Ōyama as chief engraver at the Japanese Printing Bureau, but died at a young age. Mr Morimoto engraved the portraits of *Prince Shotoku* on the 100-yen bank note, P42 and *Michizane Sugawarano* on the 5 yen, P39.

MORKEN, Sverre. *PtEng, PEng & Des.* b. Folldal, Norway 19 April 1945. Following fundamental education he attended the Wood Carver Hjerleids Homecraft College at Dovre for two years. In 1972 Mr Morken graduated from the National College of Art, Craft and Design in Oslo. In that same year he joined the Bank of Norway Printing Works. Mr Morken has designed and engraved approximately 150 postage stamps for Norway, the United Nations and the Faeroe Islands, and ranks as one of the world's most accomplished engravers.



Amalie Skram, Nelson Mandela & Aung San Su Kyi on Swedish postage stamps.

Bank Notes

Norway

- P44 *Edvard Grieg*, 500 kroner.
- P45 *C.M. Falsen*, 1000 kr.
- P46 *P.C. Asbjørnsen*, 50 kr.*
- P47 *Kirsten Flagstad*, 100 kr.*
- P48 *Birkeland*, 200 kr.*
- P49 *Sigrid Undset* 500 kr.*
- P50 *Edvard Munch*, 1000 kr.*

* Designed & engraved.

Postage Stamps

- 1038 *Edvard Grieg*, 3.50 kr.
- 1139 *Amalie Skram*, 3.50 kr.
- 1140 *Tarjei Vesaas*, 15 kr.
- 1174 *Harald Saeverud*, 10 kr.
- 1194 *Egersund* 200 AR,
3.80 kr.



- 1195 *Egersund* 200 AR, 6 kr.
- 1238 *An Ideal Husband*, 3.60 kr.
- 1239 *Death of Peer Gynt's Mother*, 4 kr.
- 1308 *Aung San Su Kyi*, 5.50 kr.
- 1309 *Nelson Mandela*, 5.50 kr.
- 1312 *Fridtjof Nansen*, 9 kr.

MORRIËN, J.H. *Des.* b. 1819 d. 1878. For the Netherlands he designed the following bank notes: 25, 40 & 60 gulden (all eng. H. Nüsser), P21-23. (The preceding data was found in Bolten.)

MOSER, Koloman. *Des.* b. 1868 d. 1918. He designed the 100-kronen bank note, P11 for Austria; Ferdinand Schirnböck engraved it. Due to counterfeiting, this note circulated for only a few years. "He revolutionized postage stamp design with the Bosnian landscapes of 1906, the Montenegro Coronation set of 1910, and the Austrian Jubilees of 1908 and 1910, the newspaper and postage due stamps of 1908 and the war charity stamps of 1914 and 1915" (*EPJ* No. 83, 135).

MOSS, ____. *Eng.* He was engaged at Perkins, Bacon as a postage stamp engraver (DR 45).

MOUCHON, Eugene Louis. *PEng.* b. Paris 30 August 1843, d. Paris 3 March 1914. He engraved the following bank notes, drawn by Daniel Depuis and Georges Duval, for Serbia: *Defense, Mercury & Children*, 10 dinara, P9; and *Music*, 10 dinara, P10.

Postage Stamps

(RL 1943, 49 & 50)

Ethiopia

A1 Emperor Menelik II (1894).

A2 Lion of Judah (1894).

France

- *La Semeuse* (des. Louis Oscar Roty, 1905).

- *La Semeuse* (des. with J. Blanc and L.-O. Merson, 1903).
A15 *Peace and Commerce* (des. J.A. Sage, 1876).
103 *Navigation and Commerce* (1892).

Portuguese India

- King Carlos.

MRÁČEK, Jan. *Art & Eng.* b. Prague 6 October 1909. In 1939, following military service, he studied engraving with I.B. Pichl. Two years later Mr Mráček joined the firm of J. Kubiase as a woodcarver and an engraver. With only four years experience he was selected to join the State Printing Office in Prague.

During the following years Mr Mráček created over 300 postage stamps. In 1961 this engraver was the recipient of a government award for exceptional work. In 1974 designer Josef Liesler and Mr Mráček were chosen as the creators of the best stamp in the world: the UNESCO stamp was titled *Hydrologická dekáda*.

At the State Printing Office this engraver worked with the legendary engraver Jindra Schmidt. Mr Mráček engraved the following bank notes and postage stamps:

Bank Notes

Cuba

P95 & 103 *Invasion of 1958*, 5 pesos (back).

P99 *C.M. de Cespedes*, 100 pesos.

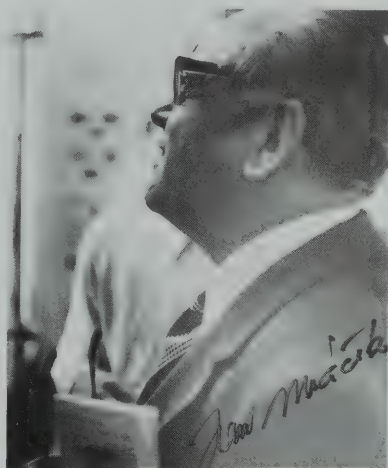
Czechoslovakia

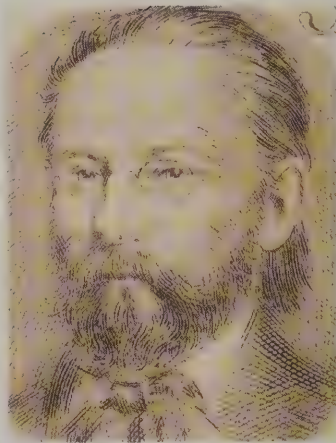
P75 *B. Smetana*, 5000 korun.

P90 *Slovnaft Refinery*, 50k (back).

P91 *Farm Couple*, 100k.

P92 *J. Žižka*, 20k.





V. Mayakovsky, B. Němcová, & B. Smetana.

Postage Stamps

Czechoslovakia

- 404-5 V. Mayakovsky.
 416-7 B. Němcová, 1.50 & 7 korun.
 418 Liberation, 1.50k.
 436-7 Czech & Soviet Workers, 1.50 & 5 korun.

- 459 Marx, Engels, Lenin & Stalin, 8k.
 461 B. Smetana, 1.50k.
 463 B. Smetana, 3k.
 491-2 P. Jileminický, 1.50 & 2k.
 934 Bison, 40 haleru.
 935 Lynx, 60h.
 2586 *Woman in Blue* by Ginovský, 1k.

MUCHA, Alfonse. *Art & Des.* b. Ivančice, Southern Moravia 24 July 1860, d. Prague 14 July 1939. As a child he received a scholarship to St. Peter's Church in Brno, where he learned to play the violin and guitar. He retained his love of music and when he went to Paris, Mucha became a friend of composer Frederick Delius and probably knew Claude Debussy. In his reminiscences Mucha wrote: "For me the notions of painting, going to church and music are so closely knit that I often cannot decide whether I like church for the music, or music for its place in the mystery which it accompanies." (The portrait of Mucha was engraved by J. Schmidt.)



At 15, after his education at the Slav Gymnasium in Brno, the young artist met and learned from Johann Umlauf (1825-1916), a painter in the Baroque tradition. In 1882 Mucha went to Vienna to paint scenery for the Ring Theater, next to Mikulov (then Nikolsburg) on the Moravian border. With his last Austrian gulden he took a room at the Hotel zum Löwen. On one of his female drawings, that he placed in a bookshop, he wrote "Hotel zum Löwen—five Florins." This was mistaken as a solicitation by a prostitute and created considerable outrage. Publicity turned to profit and Mucha remained there for two years (Reade 7).

A commission and patronage from Count Karel Khuen-Belasi followed, however Mucha's first formal training came in 1883 at the Munich Academy; his teacher was Ludwig von Löfftz who influenced Mucha with his folkloristic detail. In 1889 Mucha went to Paris to study with Lefebvre at the Académie Julian. He left Paris and returned to study at the Académie Colorossi. When his patron committed suicide Mucha, with no funds, had to withdraw from the Académie.

In Paris Mucha associated with Rodin and Gauguin but was not influenced by them. He also shared a studio with James Whistler. "No student was too young or inexperienced to

invade [Mucha's] studio and ask for his always kindly criticism; no struggling artist was too obscure to apply for his always kindly advice" (Reade 5). Mucha, the proclaimed high priest of Art Nouveau, kept his Paris studio until 1910, when he returned to Zbirov in Bohemia.

In 1903 the artist met Maria Chytilová, a 20-year-old Bohemian art student; Mucha and Maruška, as he called her, were married on 10 June 1906. The year 1903 was also the time he met Baroness Rothchild, who suggested Mucha go to America, and arranged for his first commission there—a portrait of Mrs Wismann. Sarah Bernhardt reinforced this suggestion to visit America.

Between 1904-1913 Mucha visited the U.S. six times. The *New York Daily News* proclaimed Mucha "the greatest decorative artist in the world." The American press described his elegant female figures as "Mucha Women." (See J. Švengsbir for these images on postage stamps.)

During the 1905 visit Mucha met millionaire Charles R. Crane, whose daughter, Josephine would have her image immortalized on a Czech bank note, P17 engraved by Robert Savage. The same image of *Slavia* was painted for Mr Crane's house and was used on an insurance poster and one of many Mucha postcards.



At the end of World War I Mucha was asked to design the first postage stamps, Scott 1-53 and bank notes for the Republic of Czechoslovakia. The heads on the back of the 10- and 50-korun bank notes, P8 and P22 are those of Jaroslava, his first daughter. Some say the heads on the back of the 100-korun bank note, P11 are those of his wife Maruška.

The State Printing Office, where Czech paper money would be engraved and printed, opened in 1928. Alfonse Mucha designed the figures above the entrance. A head of Liberty with her symbolic liberty cap was placed in the center. During the German occupation the liberty cap was forcibly removed. As a reminder, the cap, the symbol of freedom was never replaced.

Alfonse Mucha is buried in Vyšehrad near Dvořák, Smetana, Švabinský and other national artists. When he died on 14 July 1939, the Germans would not permit the state funeral that the famous artist deserved. Alfonse Mucha designed the following bank notes:

Czechoslovakia

- P8 & 20 *Girls*, 10 korun (back).
- P9 *Women*, heads of, 20k.
- P11 *Coats of Arms*, 100k.
- P11 *Women*, 100k (back).
- P12 *Family*, 500k.
- P12 *Woman and Eagles*, 500k (back).
- P17 *Slavia (Pagan Priestess)*, 100k.
- P17 *Women and Charles Bridge*, 100 korun (back).



Czechoslovakia (continued)P18 & 24 *Legionnaire*, 500 korun.P18 & 24 *Lion, Liberty & Child*, 500k (back).P22 *Woman (profile)*, 50k.P22 *Farmer & Wife*, 50k (back).10k *essai* (NPS 17).20k *essai* (NPS 15).50k *essais* (NPS 15, 17).100k. *essai* (NPS 15).500k *essai* (NPS 15).**Bulgaria**PNL *Shepherd*, 50 leva *essai*.PNL *Arms & Woman*, 50 leva (back) *essai*.

Shepherd essay for Bulgaria (Courtesy of J. Rýant and J. Bajer).

MUDRUŇKA, Alois. *Art. b.* Uhersko at Vysoké Mýto 12 September 1888, d. Prague 3 April 1956. From 1907-1912 he attended the High School of Applied Art in Prague and studied under Profs. Dite and Mašek. Then he became an assistant there in ornamental drawing and descriptive geometry. From 1916-1918 Mr Mudrunka taught drawing at the State Ceramic School in Bechyně. He served as a professor of ornamental drawing at the High School of Applied Art, retiring at age 48. His graphic design work includes church windows, posters, illustrations, etc. He prepared the art for the following bank notes for Czechoslovakia:

P8 & 20 *Ornamental elements*, 10 korun.P21 *Gen. Štefánik*, 20k.P21 *Alois Rašín*, 20k (back).PNL *Václava*, 5k *essai*, ca. 1930 (NPS).PNL, *Alois Rašín*, 20k *essai* (BG).

(Courtesy of the Czech National Bank.)

MUJADŽIČ, Omer. *Art & Des.* He prepared the preliminary drawings for the following bank notes for Yugoslavia: *Woman and Boy*, 100 dinara, P31; *Partisans*, 50 dinara, P67K; *Workers*, P67L & 68; and *Farm Workers & Stonemasons*, P67M.

MUNIER, P. *Des & Eng.* 1889-1962. This Frenchman designed the following bank notes:

French GuianaP20 *Colbert* (eng. Hourriez), 10 francs.P20 *River Scene* (eng. A. Chapon), 10 fr. (back).P21 *E. Gentil* (eng. by Broutin), 20 fr.P21 *Native Men* (eng. M. Tison), 20 fr. (back).**Madagascar**P49 & 55 *Gallieni* (eng. with Marliat, des. C. Serveau), 500 fr.**New Caledonia**P50 *Youth and Aolus Player* (eng. Regnier), 20 fr.P50 *Female* (eng. Chapon), 20 fr. (back).

MUNIR, Abdul. *LtEng & PtEng.* He was in training at the DLR-Pakistan Security Printing facility in 1968. Mr Munir engraved a portrait of the Sheik Zaid bin Sultan al Nahayan of Abu Dhabi for the 5-35 fils postage stamps, A4.



MUNSTERHJELM, Hjalmar. *Art.* The landscape on the 500-markkaa bank note (back), PA45 for Finland is probably based on a sketch by this artist; German engravers created this note (Alenius 75).

MURA, R. *Des.* He designed the 500-lire bank note, P93 with *Arethusa and Eagle* for Italy.

MYNNI Franz. *Des.* He designed the following postage stamps for Austria:

B288	Patient under Sun Lamp, 30+10 groschen.	B291	Operating Room, 1.45 sch.+35 gr.
B289	Physician with Microscope, 70+15 gr.	B292	Baby on Scale, 1.50 sch.+35 gr.
B290	Mother & Children, 1 sch.+25 gr.	B293	Nurse, 2.40 sch.+60 gr.

(The preceding is from the *EPJ* No. 83, p. 135).

NAGY, Zoltan. *Des, PtEng & PEng.* b. Tapolca 1916, d. Budapest 1987. He engraved the following bank notes for Hungary:

P168	<i>Birth of</i> (Hungarian) <i>Song</i> (art by J. Janko), 10 forint (back).
P169	<i>G. Dozsa</i> , 20 forint (des. E. Horvath).
P169	<i>Csaba Hegedus with Hammer</i> , 20 forint (back).
P170	<i>Battle of Hungarian Insurrectionists</i> 50 forint (back).
P171 & 174	<i>Took Refuge in a Storm</i> (art by K. Lotz), 100 forint (back).
P172 & 175	<i>Endre Ady</i> , 500 forint, (des. & eng.).
P172 & 175	<i>Budapest and Danube</i> , 500 forint (back des. NZ; eng. F. Gal).



NAKAI, Masanori. *Des.* b. 1968. He studied at the High School of Art and joined the Japanese Printing Bureau in 1986. Mr Nakai is the probable designer of the 10th Tokyo International Coin Convention souvenir card.

NASZARKOWSKI, Piotr. *PtEng.* b. Poland 3 May 1952. He graduated from the Academy of Fine Arts in Warsaw and has engraved about 100 postage stamps for Poland and Sweden.

NAVARRETE, Francisco. *Eng.* He was working in Spain in the mid 19th century (Mörck 75).

NEALE, Robert. *Eng & Pr.* He had invented and patented a high-speed press and approached Perkins, Bacon, who needed faster presses. The company did not have the funds to fully develop Neale's invention, which would "move a heavy plate to the ink and paper rather than the other way round." A first press printed 300 impressions per hour, however the quality was unsatisfactory. A combative relationship ended in litigation (DR 52, 53 & 56).

NEFE, Alfred. *PtEng & PEng.* b. Kleinraming, Austria 1923. From 1937-1940 he attended metalworking schools in Steyr. After World War II Mr Nefe studied copper engraving at the Graphic Teaching & Research Institute under Profs. Hans Ranzoni, Radierung and Holzschnitt. He began his apprenticeship at the Austrian National Bank in 1948, but continued to further his craft at the Academy for Applied Arts under Prof. Günter Baszel.

Mr Nefe retired from the Austrian National Bank in 1978. He engraved postage stamps for some foreign governments and the following bank notes and postage stamps for Austria:

Bank Notes

- P133 *F. Grillparzer*, (des. J.F. Renner), 100 sch.
 P136 *A. von Welsbach*, (des. R. Hellmann), 20 sch.
 P138 *J. Strauss* (des. R. Hellmann), 100 sch.
 P138 *Schönbrunn Castle* (des. R. Hellmann), 100 sch. (back).
 P140 *Perenburg Castle* (des. R. Hellmann), 1000 sch. (back).
 P145 & 146 *Angelica Kauffmann* (des. R. Hellmann), 100 sch.
 P152 *E. Schrödinger*, 1000 sch.
 (The preceding data was found in DEABN)

Sweden

- P54 Gustav II, 100 kroner.

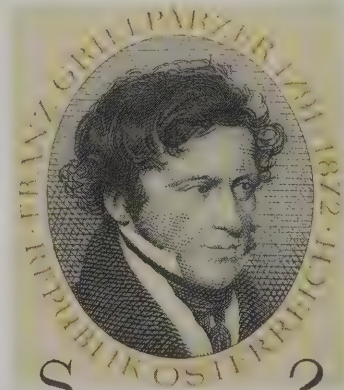
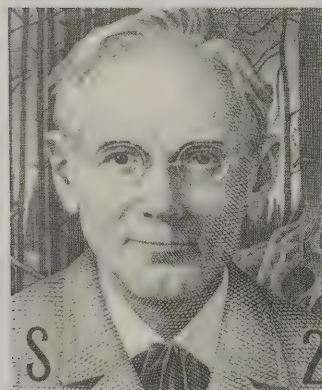
Postage Stamps

Austria

- 747 *Bertha von Suttner*, 1.50 sch.
 814 *Peter Rosegger*, 2 schillings.
 915 *Franz Grillparzer*, 2 sch.
 981 Anton Bruckner, 4 sch.

Liechtenstein

- 447 Rowland Hill, 20 rappen.



NEHLS, Gunnar. *PtEng.* b. Stockholm, Sweden 18 September 1955. He studied at the National College of Art & Design (NCA) 1971-72, the ABF Art School 1972-3, in the Printmaking Department at the Royal University College of Fine Art (RUC) 1973-79, all in Stockholm. From 1979-81 Mr. Nehls attended the School of Engraving & Design in Stockholm; formed by the Bank of Sweden and the Swedish Postal system. During his time at the latter school he also served as an instructor in etching and printmaking. In 1983 he spent time at the Bank of England Printing Works.

Mr Nehls was employed at Tumba Bruk from 1981-1990, where he engraved portraits on bank notes for Sweden, and for other countries from 1985-1999. He engraved the portraits on two Swedish bank notes, *C. von Linne* (Linnaeus), 100 kronor, P57; *Carl XI*, 500 kr., P58 and 59, and for Belgium *Albert and Paola*, P152. In 1992 he engraved postage stamps for Estonia.

Between 1990-2001 Mr Nehls taught and lectured on bank note design, portrait engraving at the NCA and the RUC and participated in moto-engraving projects and workshops at the RUC. Most recently he has been active in digital graphic design, photography and print-making.

Mr. Nehls spent observation time at the Bank of England, Enschedé (the Netherlands), De La Rue Giori (Lausanne), Perum Peruri Jakarta, Tumba Bruk's facility in London, and the National Bank of Belgium, all between 1981-2000. The artwork of Mr. Nehls has been exhibited in Finland, Indonesia and Sweden.

NELSON, Harold. *Des.* He designed the British Empire Exhibition 1d & 1½d, A92 postage stamps; J.A.C. Harrison engraved them in 1924.

NETO, Diogo. *PtEng.* At the turn of the 20th century he engraved stamps for Portugal.

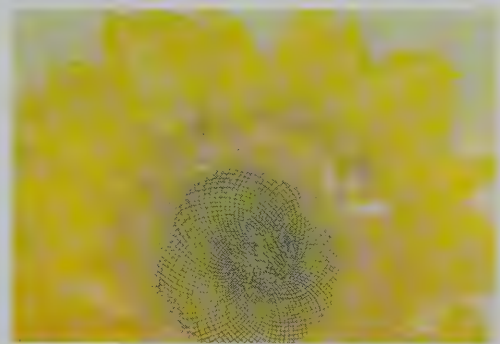
NEWMAN, W. *Eng & Pr.* This bank note firm operated at 27 Widegate Street, London (Mackenzie 29).

NICASTRO, P. *Eng.* b. Argentina. He was engraving in Argentina in the 1940s and 1950s when Mario Baiardi went there.

NIJHUIS, J.H. *PtEng & PEng.* b. 1935. He engraved the following bank notes for the Netherlands:

- P96 *Sunflower with Bee* (des. R.D.E. Oxenaar), 50 gulden.
- P97 *Water-snipe*, 100 gulden (face & back).
- P98 *Lighthouse* (des. R.D.E. Oxenaar), 250 gulden.

(This data was found in Bolten.)



NIKITIN, ____. *PEng.* He engraved the *Turbine and Mountains* on the Swiss unissued 1000-franc bank note, P44 (back); Hans Erni designed it.

NISSEN and PARKER. This London printing company was active in the late 19th century. They printed bank notes for Banco Alliança in Portugal, PS141-145 and the Durban Bank in South Africa, PS441-444.

NORMAND, Charles. *Des.* For France he designed the following bank notes:

P26, 31, 37, 38 & 42 *Woman in Chariot*
(eng. Andrieu), 1000 francs &
5000 fr.

P45 *Women*, 100 fr. (eng. Galle).

P46, 35, 25, 30 & 36 *Women & Mercury*
(eng. Galle), 200 fr., 250 fr. & 500 fr.

P47 *Woman in Chariot*, 200 fr.
(eng. Andrieu).

NOVOTNÝ, Zdeněk. *PtEng & PEng.* b. Prague 24 February 1969. In 1986 he completed studies at the Art Engravers Training School. From 1986-1989 Mr Novotný studied at the Art Craft High School in Prague where he concentrated on graphic technologies, drawing and the history of art. In 1989 he joined the State Printing Works for Securities in Prague, and in the mid-1990s was appointed as the head of the electroplating department.

NÜSSER (NUESSER), H. *PEng.* b. Dusseldorf 1821, d. Dusseldorf 1883. He studied under Josef Keller at the Academy of Art in Dusseldorf. Mr Nüsser worked in and engraved the following bank notes for the Netherlands: *Arms*, 25, 40 & 60 gulden, P21-23 and *Minerva*, 100 to 1000 gulden, P32-33.

NYMAN, Axel. *Eng.* b. 1808 d. 1860.

NYMAN, P.A. *Eng.* A printing house by this name in Stockholm printed postage stamps for Norway as early as 1856, including those with the portrait of *King Oscar I*, A2 (*EPJ* No. 88, 147).

NYSTRÖM, Gustav. *Des.* He contributed to the bank note designs of the Series of 1897 and 1898 for Finland.



Jan Werich by Z. Novotný.

OBERTHUR. See FRANCOIS-CHARLES OBERTHUR.

OBRADOVIĆ, Radovan. He worked as a computer graphics artist for the Paper Money Printing Works in Belgrade. With P. Medecijan he engraved the backs of the following bank notes for Yugoslavia:

P103 & 116 *Abstract Numerals and Letters*,
10 and 10,000 dinara (back).

P104 & 120 *Roses*, 50 and 50,000 dinara.

P106, 109 and 113 *Mountain Scene*, 500 dinara.

P110 and 127 *High Frequency Transformer*,
1000 and 10,000,000,000 dinara.

P111 & 115 *Drina River at Visegrad*, 5000 dinara.

P119 *Koponik Sky Center*, 500,000 dinara.

P121 *High Frequency Transformer and
Hydroelectric Dam*, 50,000,000 dinara.

P122 *National Library*, 10,000,000 dinara.

P123 *Belgrade University*,
50,000,000 dinara.

P124 *Academy of Science*,
100,000,000 dinara.

P125 *Department of Agriculture*,
500,000,000 dinara.

P126 *Parliament* (eng. with S. Hlasni),
100,000,000 dinara.

OGURA, Hisashi. *PEng & PtEng.* b. Japan ca. 1965. He studied at Tokyo Art University and joined the Japanese Printing Bureau in 1984. He re-engraved the portrait of *Kiyomaro Wakeno* on the 6th Tokyo International Coin Convention souvenir card.

OHURA, Hiromi. *PEng.* b. 1948. He studied at the High School of Art and joined the Japanese Printing Bureau in 1966.

OIVO, Eeva. *Des.* She contributed to the Finland 500-markkaa bank notes, P110, and 10-to 1000-markkaa bank notes, P113-117, Series 1975. Ms Oivo designed a postage stamp with the image of *Einar Benediktsson* for Iceland (Alenius 49).



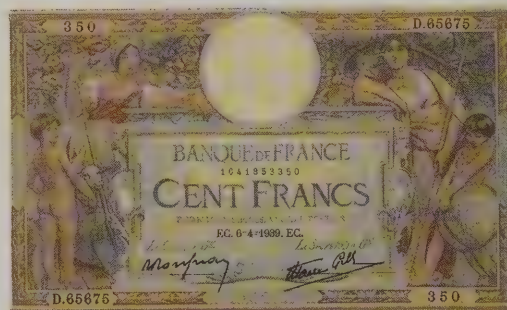
OLDHAM, John. *Eng.* He was the Chief Engraver at the Bank of Ireland when he moved to England in 1836. Oldham was appointed Mechanical Engineer and Principal of the Engraving, Plate Printing, Numbering and Dating Office at the Bank of England. In 1838 a committee of J.H. Robinson and C.R. Cockerell was appointed to advise the Bank of England on changes on bank notes to prevent forgery (H&K 109).

OLINOWETZ, Maria. *PEng.* b. Ferlach 1906. She was an outstanding engraver who engraved the frames on the following postage stamps for Austria:

576	Boy Scout Emblem, 1 schilling.	B283	Luthern Bible, 1.50 sch.+40 gr.
581	Int. Union of Socialist Youth, 1.50 sch.	B284	Theophil von Hansen, 2.40 sch.+60 gr.
B281	Bummerlhaus Steyr, 70 gr.+15 gr.	B285	Luthern School, 3 sch.+75 gr.
B282	Johannes Kepler, 1 sch.+25 gr.		

OLIVIER-MERSON, Luc. *Art & Des.* b. 1846 d. 1920. This famous French painter received the grand Prix de Rome in 1869. Olivier-Merson decorated the Palace of Justice in Paris and received the gold medal for French Artists in 1889. He was a commander of the Legion of Honor and a member of the Institute. In 1894 Olivier-Merson was named professor at the Beaux-Arts but left this position claiming a lack of serious studies prevailed there. In 1904, with J. Blanc and E.L. Mouchon, he designed a 25-centimes postage stamp for France (RL 1943, 51).

A 500-franc bank note was to be part of the series that included P77 and 78, however Mr Olivier-Merson abandoned this design when the 100-franc note, in the artist's opinion, was poorly engraved and printed. In 1928 his family requested the notes be withdrawn or the name of Olivier-Merson be removed from subsequent notes, which circulated until 1945. Conceived in 1902, created in 1906, it was the first French note to be issued in four colors (DF 41).



The original wash drawing for the face of the 100-franc bank note and the issued note. The first issue in 1908 had "LOM," the initials of the designer on the bale the child is holding at the right. Drawing: Collection Francois Delamare (auction in Paris, 20 June 2000, expert Mr Alain Weil).

While studying in Paris Kenyon Cox became a devotee of French paper money. Olivier-Merson and earlier French paper money designers influenced the American muralist Kenyon Cox as seen on the back of the 1914 \$100 U.S. Federal Reserve note with the images of *Labor, Plenty, America, Peace and Commerce* designed by Cox and engraved by G.F.C. Smillie.

Bank Notes

France

- P77 *Angels and Mercury*, 50 francs.
- P77 *Agriculture* (man & woman, eng. Romagnol), 50 fr. (back).
- P78 & 86 *Agriculture and Commerce* (eng. Romagnol), 100 fr.
- P78 & 86 *Blacksmith and Agriculture* (eng. Florian & Romagnol), 100 fr. (back).

ONDRÁČEK, Miloš. *PEng & PtEng.* b. Prague 15 September 1936. From 1951-1955 he studied at a technical school in Turnov where he worked with precious metals and stones. Mr

Ondráček studied privately with Professors Pipal and Emler. In the late 1960s he joined the State Printing Works of Securities in Prague where he continues as an engraver. Mr Ondráček's first bank note engraving was done in 1970: it was the back of the 20-korun note, P92. His list of engraved postage stamps exceeds 100.

Bank Notes

Cuba

- P94 *J. Marti*, 1 peso.
P97 & 105 *Soldiers on Beach*, 20 pesos
(back).

Czechoslovakia

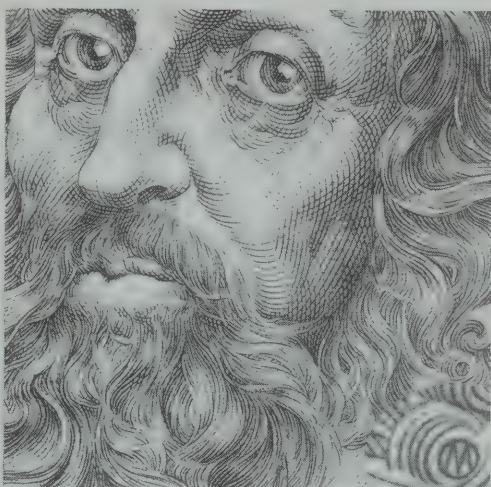
- P92 *Žižka Procession*, 20 korun (back).
P93 *Děvín Fortress*, 500k (back).
P95 *J.A. Komenský*, 20k.
P97 *Prague Castle*, 100k (back).

Czech Republic

- P4 & 11 *St. Agnes*, 50 korun.
P5 & 12 *Charles IV*, 100k.
P6 & 13 *J.A. Komenský*, 200k.
P9 & 23 *T.G. Masaryk*, 5000k.
P10 *Kg. Přemysl I Otakar*, 20k.
P16 *Ema Destinová*, 2000k.
P16 *Euterpe and Instruments*, 2000k
(back).



Czech Republic P5.



The engraver's "MO" monogram is seen inside the curl in the lower right insert, Czech Republic P6.

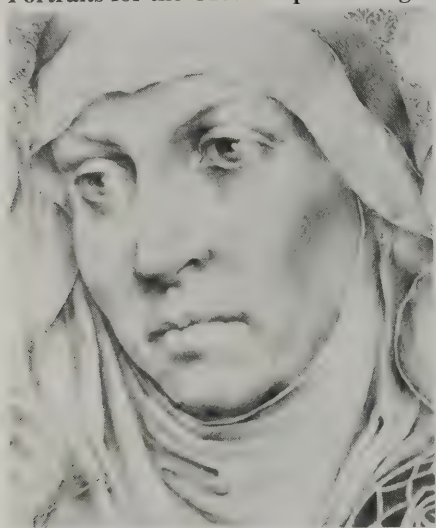
Postage Stamps

Czechoslovakia

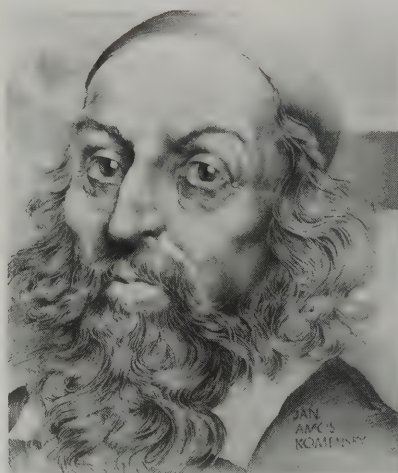
- 1769 *Chinese Fairytale* by Bednářová, 60 haleru.
1850 *Midsummer Night's Dream*, 1.80 korun.
1860 *Quest for Happiness* by Baláž, 60h.
1909 *Fortitude* by M. Benka, 1.20k.
1922 *Poppy & Building*, 1k.
1950 *Hero & Leander*, 2k.
1951 *Hero Watching Leander*, 2.40k.
1952 *Leander Reaching Shore*, 3k.
1953 *Hero Mourning*, 3k.
1954 *Hermione*, 3.60k.
1955 *Mourning Cupid*, 3.60k.
1983 *Woman with Pitcher*, 1.80k.
2046 *Fire 1938* by J. Čapek, 2.40k.
2093 *Tulips* by J.R. Bys, 3.60k.
2130 *Woman, Devil & Spinner*, 40h.
2147 *Fear* by J. Murdoch, 2k.
2152 *Bratislava* by Hoefnagel, 3k.
2175 *Fishpound Square*, 3.60k.

- 2196 PRAGA 1998 souvenir sheet, 20k.
2210 *The Dream of Salas* by Fulla, 3k.
2265 *Sunday by the River*, 1.60k.
2266 Self-portrait of G. Mally, 2k.
2267 I. Yefimovic Self-portrait, 3k.
2270 Bratislava & Danube, 3k.
2271 Bratislava Castle, 3.60k.
2331 View across Danube by Eder, 3k.
2335 P.J. Šafařík by B. Klemens, 1k.
2336 *Peasant Revolt* by Podzemná, 2k.
2378 Cat Holding Flower, 4k.
2388 Jihočeská Výšivka by Z. Sklenář, 3k.
2389 Still Life by Gerasimov, 4k.
2421 Tomb of King Vratislav I, 4k.
2422 Paddle Steamer by Parník, 3k.
2423 View from Bridge, 4k.
2433 Jan Zrzavý by J. Simota, 2k.
2436 *Peaceful Work* by R. Pribis, 7k.
2456 Butterfly, 50 haler.

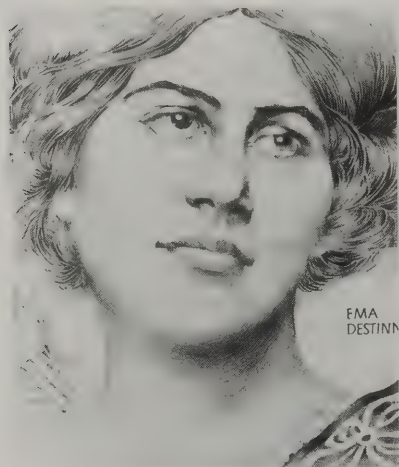
Portraits for the Czech Republic Engraved by Miloš Ondráček



The original artwork and the engraving for P4.



The original artwork for P5 & 6, see engravings on preceding page.



The original artwork and the engraving for P16.

Postage Stamps for Czechoslovakia (continued)

- 2461 Stag, 7 kr.
 2466 Rudolf II by DeVries, 4k.
 2467 Kinetic Relief, 5k.
 2471 Antonio Dominques, Angola, 7k.
 2479 Mirbachov Palace by Schubert, 4k.
 2483 *Woman Dressing*, 2k.



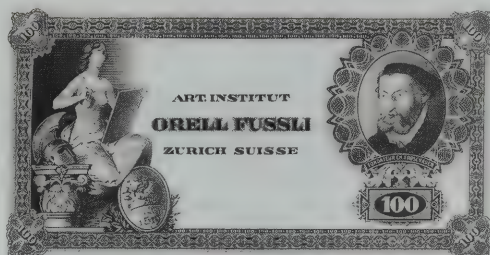
- 2484 *Music* by Ženíšek, 3k.
 2485 Symbol of Prague by Brožík, 4k.
 2492 K. Seizinger, 1k.
 2515 Bratislava, 4k.
 2535 *Under the Trees* by Barvitijs, 2k.

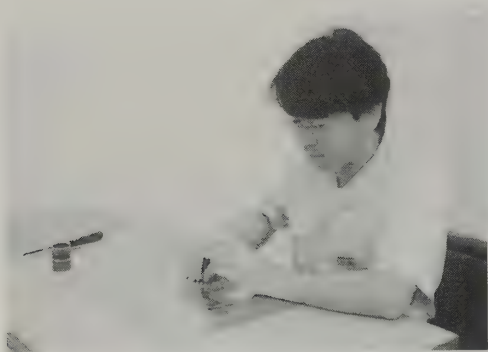
ORELL FÜSSLI. This Zurich company began as a general printer but over the years has “developed into a proven specialist in the field of security technology.” Orell Füssli began printing securities in 1827 and has printed bank notes for the Swiss National Bank since 1911. The illustrated engraved advertising note has the image of founder, Ch. Froschauer.

The Swiss National Bank holds the largest number of shares in this company. The company has about 400 employees, 120 of these in the security printing division. Orell Füssli proclaims that modern bank notes must include elements that are clearly visible; elements that can be detected using specific aids; and elements that can only be detected by experts and laboratories (www ofs.ch/products.cfm).

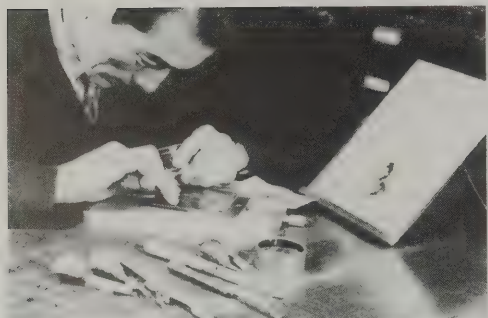
ORIHARA, Masao. *PtEng & PEng.* He is employed at the Japanese Printing Bureau and engraved the portrait of *Inazo Nitobe* on a 1994 souvenir sheet with two other Cinderella stamps. The Nitobe portrait is similar to the portrait on the ¥5000, P98 & 101. (See S. Kurishima for illustrations of the three portraits.

- 2537 Visehrad Codex, 4k.
 2570 Lace by Holczyová, 3 korun.
 2571 Pottery, 4k.
 2575 Boy & Animals by E. Ingrahm, 4k.
 2587 Lenin & Charles Bridge, 2k.
 2590 Jasper Schade by F. Halls, 5k.
 2621 Owl (*Asio otus*), 2k.
 2622 Owl (*Strix aluco*), 3k.
 2630 *Circus Rider* by J. Bauch, 1k.
 2632 In the Circus by V. Hložník, 3k.
 2636 Metra Building by F. Gross, 3k.
 2637 Maria Maximiliana, 4k.
 2654 Three Saints, 2k.
 2673 Figures & Oriel, 3k.
 2678 *Enclosure of Dreams*, 1k.
 2715 Turin, Monte Superga, 5k.
 2718 St. Catherine & Angel, 3k.
 2812 Slavs in Homeland by Mucha, 4k.
 2814 K. Svolinský, 1k.
 2859 Defense of Tobruk, 3k.
 2860 Capture of Dunkirk, 6k.
 2936 Starý Pošetilec a žena, 7k.
 3171a František Kupka, 23k.
 3171b Auguste Rodin, 31k.
 - St. Vaclav, 20k.





Naoshi Ogura and Hiromi Ohura



Katsuzo Oshikiri and Yutaka Ozaki

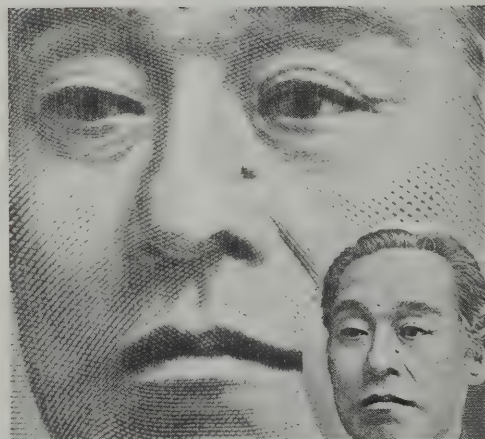
(Courtesy of Takashi Uemura and the Japanese Government Printing Bureau.)

OSHIKIRI, Katsuzo. *PtEng.* He is employed at the Japanese Printing Bureau and engraved the following bank notes for Japan:



P93 Prince Shotoku, ¥5000.

P96 Hirobumi Ito, ¥1000.



P97 & 100 Soseki Natsume, ¥1000.

P99 & 102 Yukichi Fukuzawa, ¥10,000.

OUSEY, V.E. *Des.* He designed the 1/- and 2/6d postage stamp, A30 and 33 for Fiji in 1938 (F&L 80).

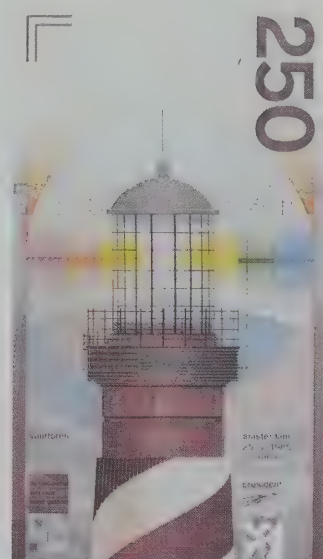
OUVRE, Achille. *PtEng.* b. Paris 25 July 1872, d. Nice 2 April 1951. He engraved the following postage stamps for France: *Calliope*, 50c+2 francs (1935); *Cardinal Richelieu*, 1.50 francs (1935); and *Jean de la Fontaine*, 55c (1938). In 1937 Ouvré also engraved a set of eight stamps for Andorra; the design of each had the State Arms (RL 1943, 54).

OXENAAR, R.D.E. *Des.* b. 1929. This recognized graphic designer introduced the bright vivid colors to the bank notes of the Netherlands, and he believes in personalizing the bank notes he designs. From a lecture by Mr Oxenaar, the following was found on the Internet. The rabbit image for the watermark on the 250-gulden bank note, P98 belonged to his girlfriend. "Everybody has to walk around with my rabbit in their pocket." On the portrait of the philosopher *Spinoza* on the 1000-gulden bank note, P94 is the designer's fingerprint. "...my fingerprint to the left [is] the result of the combination of this hand-engraved part and the rest that was done by computer" (www.rgaros.nl/money/oxenaar). Mr Oxenaar designed the following bank notes for the Netherlands:

- P90 *J.V.D. Vondel*, 5 gulden (eng. W.Z. van Dijk).
- P91 *F. Hals*, 10 gulden (eng. J. Staphorst).
- P92 *J. Pietersz Sweelinck*, 25 gulden (eng. J. Staphorst).
- P93 *M. Adriaensz de Ruyter*, 100 gulden (eng. J. Staphorst).
- P94 *B. d'Espinoza*, 1000 gulden (eng. J. Staphorst).
- P95 *J.V.D. Vondel*, 5 gulden (eng. J. Staphorst).
- P96 *Sunflower and Bee*, 50 gulden (eng. J.H. Nijhuis).*
- P97 *Water-snipe*, 100 gulden (eng. J.H. Nijhuis).
- P97 *Water-snipe*, 100 gulden (back eng. R. Wetzelaar).
- P98 *Lighthouse*, 250 gulden (eng. H. Nijhuis).*

(The preceding data was found in Bolten.)

* Design assistance by J.J. Kruit (b. 1951).



ŌYAMA, Sukeichi. *PEng & PtEng.* b. Kagoshima Prefecture, Japan 1858, d. Japan 1922. At age 15 he went to Yokohama and eventually entered the Takashima School (now Yokohama National University) to learn English. Due to his high scholastic record Ōyama was given a scholarship to study in the United States. Four years later he returned and began his apprenticeship as designer and engraver at the Paper Money Office (now the Printing Bureau) in the Ministry of Finance. Ōyama probably learned under Edoardo Chiossone, an Italian who was the Chief Engraver. During his time, as a special student, he studied at the Tokyo Art School.

In 1885, at age 27, Mr Ōyama was sent to the U.S. BEP to learn the American technique of engraving. During this time he engraved male American portraits. He remained at the BEP for five years and then returned to Japan. In 1891, after one year at his previous position in Tokyo, Mr Ōyama returned to the U.S. and joined ABNCo in New York City. During his time at the ABNCo he executed exquisite female and male portraits. In addition to those on the list that follows, Mr Ōyama engraved three untitled female portraits and at least 15 small female heads that were used on bond coupons.

In 1900 Mr Ōyama returned to Japan and soon thereafter became the senior engraver at the Printing Bureau. His first assignment was the portrait of *Kamatari Fujiwarano*. In 1907 Mr Ōyama was appointed Chief Engraver. He is remembered as one of Japan's greatest engravers, the one who brought the technique of American engraving to Japan. (See Tomasko and Hessler, the *IBNS Journal* Vol. 40, No. 2, 2001. Ōyama photo courtesy of Takashi Uemura.)

Bank Notes

Bolivia

PS171 *Female portrait*, 1 boliviano.

Brazil

P13-17 *Zella*, 2 mil reis.

P103-109 *Reverie*, 50 mil reis.

Canada

PS627 *Zella*, \$20.

PS1026 *Sir Frank Smith*, \$20.

PS1156 *Haidee*, \$5 (back).

PS1159 & S1170 *Reverie*, \$50.

PS1187 *D.H. Duncan*, \$5.

Costa Rica

P157 *Zaida* (miniature version), 50 cents.

Ecuador

PS127 *Roca* (eng. with C. Skinner), \$5.

El Salvador

PS121 & 122 *Morazan*, \$1 & \$2.

Haiti

P110, 111, 120, 121, 131, 132, 137, 138,
140 & 141 *J.J. Dessalines*,
1 & 2 gourdes.

Hawaii

P6 *Haidee*, \$5.

Honduras

P42 & 51 *Morazan*, 5 lempiras.

Japan

P30 *Sukune Takeuchino*, ¥1.

P33 *Fujiwara Kamatari*, ¥100.

P34 & 37 *Michizane Sugawarano*, ¥5 & 20.

P35 *Sukune Takeuchino*, ¥5.

P36 *Kiyomaro Wakeno*, ¥10.

Korea

P4-6 *Eiichi Shibusawa*, ¥1, 5 & 10.

Mexico

PS199 *Zella*, 100 pesos (back).

PS200 *Mima*, 500 pesos (back).

PS291 *Female portrait*, 20 pesos.



Sukune Takeuchino



Haidee

Mexico (continued)

PS330 *Columbia*, 10 pesos.

PS359-365 *Zaragoza*, 1-500 pesos.

PS399 & S405 *Gen. D. Mariano Arista*,
5 & 1000 pesos.

PS456 *Haidee*, 50 pesos.

PS466 *Indian Woman* (eng. with A. Jones),
1 peso.

Venezuela

PS189 *Haidee*, 400 bolivares.

Corporate Bonds

Haidee, Southern Rwy Co. 5% 1st consolidated mortgage registered bond (1894).

Mima, New Orleans and Western RR Co. 5% 1st terminal mort. coupon bd. (1895).

Reverie, Newport News & Old Point Rwy & Electric Co. 5% gen. mort. cp. bd. (1901).

Simplicity, Carolina Central RR Co. (1898).

Engraved Portraits by Sukeichi Ōyama



Colombia



Reverie



Simplicity

A variety of female portraits and profiles appear on coupons for the following bonds:

Atchison, Topeka & Santa Fe Rwy Co. 4% (1910).
 Atlanta & Charlotte Air Line Rwy Co. 4½% (1914).
 Bangor & Aroostook RR Co., Piscataquis Division 5% (1899).
 Central Pacific Rwy Co. 4% (1899).
 Chicago, St. Paul, Minneapolis and Omaha Rwy Co. Equip. Trust (1917).
 Chicago Terminal Transfer RR Co.
 Col. & Maryland RR.
 Corvallis and Eastern RR Co. 4% 1st mort. (1898).

Detroit Southern RR Co. Ohio So. Div. 4% 1st mort. (1895).
 Great Northern RR Co.
 Hocking Valley Rwy Co. 4½% 1st consol. mort. (1899).
 Louisville & Nashville RR Co. St. Louis, Div. 6% 1st mort. (1921).
 Marietta Rwy Co. 4% (1896).
 New Orleans City RR Co. 4-5% (1899).
 New York Inter-Urban Water Co.
 Oaterson and Passaic Gas & Electric Co.
 Texas Midland RR 4% 1st mort. (1908).

For the U.S. Bureau of Engraving and Printing

Interior Department (1889).
 Thomas Jefferson, canceled die (1889).
 H.K. Oliver, Disbursing officers check for Department of Labor (1889).

E.W. Robertson, use uncertain (1889).
 Jeremiah M. Rusk, Secretary of Agriculture, Disbursing officers check for Department of Agriculture (1889).
 P.H. Sheridan, use uncertain (1889).

Japanese Stamps

A33 Empress Jingu, 5 & 10 yen.
 A39 Taisho Enthronement, 4 & 10 sen.

Presentation Portraits for Japan

(illustrated in Uemura)

Hirobumi Ito
 Taro Katsura

Soroku Kawakami
 Kiyotaka Kuroda
 Masayoshi Matsukata
 Yajiro Shinagawa
 Ryosuke Tokuno
 Aritoma Yamagata

Miscellaneous

Grover Cleveland, in *Story of American Bank Note Company*.
Columbia, New York City bond.
P.M. Dingee, use uncertain.
Johan DeWitt, Netherlands insurance policy.
Gladys (1895), use uncertain.
Theodore Harris, Louisville Banking Co. drafts.
Benjamin Harrison, in *Story of American Bank Note Company*.
Joseph E. Haynes, City of Newark, New Jersey bond.
Lolita (1894), use uncertain.
William McKinley, Republican National Convention ticket (1936).
Thomas S. Mott, FNB of Oswego draft.
Reverie, Consumers' Friend Savings Money (1973); City of Cincinnati bond (1906).
Simplicity, V. Vivaudou, Inc. stock certificate.



Miscellaneous (continued)

Lorrin Andrews Thurston, Hawaii Dept. of Foreign Affairs stamps, 2¢-25¢.

Tunis Girl, use uncertain.

Webster Wagner, use uncertain.

Woman Reading Newspaper, U.S. Postal Panel (No. 99) for George M. Cohan stamp, 1978.

President Yglesias, Ferrocarriles de Costa Rica bonds.

Zaida, use uncertain.

OZAKI, Yutaka. *PtEng.* b. 1957. He studied at Tokyo Art University and joined the Japanese Printing Bureau in 1981. He re-engraved the *Michizane Sugawarano* portrait on the 5th Tokyo International Coin Convention souvenir card.

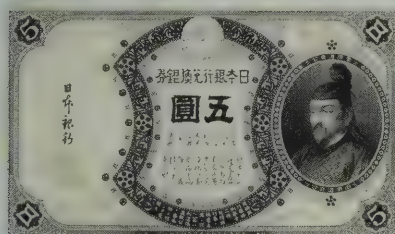
5th Tokyo International Coin Convention

Official Souvenir Card

Printing Bureau, Ministry of Finance, Japan

May 3rd~5th, 1994 Royal Park Hotel, Tokyo

Bank of Japan Note 5yen, issued in 1888



改造日本銀行兌換銀券 五圓券 (明治21年発行)

このお札は人思札(明治18年発行)を改造した4種類の改札券の一つ。最初が発行されたもので、銀に兌換できる性質である。中央に菅原道真になんで梅花をあしらった分銅型の枠が大きくデザインされており、他に一分銅札、五分銅札、一圓券と、形制は引き継ぎエディター・キヨツソーネが担当した。

This bank note was the first issued among the four types of revised bills to originate from the Bank of Japan Note (Dalkoku-satsu) issued in 1885, and it could be exchanged for silver coins. The frame in the center is designed in the shape of a weight for a balance decorated with plum blossoms associated with Sugawara no Michizane.

This bank note was engraved by Edoardo Chiosso (1832-1898)



菅原道真 (845~903)
平安前期の学者・政治家

Sugawara no Michizane (845-903)
A scholar and statesman
of the Heian era (794-1182)

大蔵省印刷局

Limited edition

第5回東京国際コイン・コンヴェンション記念カード

No. 0000

PACÁK, Stanislav. *Art & Des.* He designed a 500-korun bank note *essai* for Czechoslovakia (NPS 53).

PÁLINKÁS, G. *PtEng.* b. 19 March 1967. He engraved the portrait of *Prince G. Bethlen* on the 2000-forint bank note, P181 for Hungary; K. Vagyoczky designed this note and engraved the back. The face and back of the 200 ft., P178 were designed and engraved by G. Pálinkás.

PANNEMAKER, _____. *Des & Eng.* He began as a wood engraver in his native Belgium. Following studies with Adolphe-Francois Pannemaker moved to Paris in 1822. His son Stephane (1847-1030) continued Pannemaker's work and engraved numerous drawings of Gustave Doré. For France he engraved the 50-franc bank note, P50 & 51 (both des. Cabasson).

PASSINI, Johann Nepomuk. *Eng.* b. Vienna 1798, d. Graz 1874. Passini and J. Axmann engraved the ornaments on Austrian bank notes, PA70-A74 (Kranister 1985, 82).

PATON, G. *Des.* He designed the following Scottish bank notes; Kirkwood & Son engraved them except where noted (Douglas):

5 shilling, Banking Company in Aberdeen, 1799.
5 shilling. Dundee Banking Company 5 shilling,
1797.
20 shilling, Perth Banking Company, 1798.

1 guinea & £5, Renfrewshire Banking Company,
1821.
1 guinea, Leith Banking Company, 1798,
engraved by J. Bevgo.

PAVELKA, František. *Art & Des.* b. 24 June 1894, d. Prague 21 September 1948. He studied at the Academy of Graphic Arts in Prague under Max Švabinský. He designed a bank note *essai* with no denomination for Czechoslovakia (NPS 17).

PAVIA, J. Lopez. He designed or engraved at FNMT in Spain.

PECK, _____. *Eng & Pr.* This bank note firm operated at 47 Lombard Street, London (Mackenzie 30).



PERAL, Jorge. *Eng & Des.* b. 27 August 1955 Texcoco, Mexico. At the age of 14 he was working as a commercial artist in his father's studio in Mexico City. Mr Peral studied painting, graphic design and engraving, and received a degree in Graphic Design from the prestigious Academy of San Carlos at the National Autonomous University of Mexico.

In 1978 Mr Peral won a scholarship from the Banco de Mexico and spent two years in Italy and one in Switzerland preparing for a career in security engraving and design. In Italy his primary instructor was Trento Cionini; he also learned from A. Canfarini, G. Capponi, G. Savini, and G. Pino. In Switzerland Mr Peral worked with Prof. R. Castagnoli.

In 1981 he joined the Banco de Mexico. During his 17 years at the Banco de Mexico Mr Peral designed and engraved bank notes for Mexico, Ecuador, Peru and other countries. His name is visible at the lower left of the notes he designed for Mexico. During his time at the Banco de Mexico Mr Peral was also called upon to coordinate designs, act as art director and assistant manager for bank note production. For the 20th and 25th anniversary of the Fabrica de Billetes, Banco de Mexico in 1989 and 1993 Mr Peral designed commemorative notes.

In addition to his security work Mr Peral designed the 1993 Mexican coins, 5-50 centavos, 100-500 nuevos pesos. He also designed commemorative coins in Mexico for the FIFA World Cup: 25, 50 and 100 pesos (1985 & 1986). The 1985 100 pesos received an Italian award.

In 1995 Mr Peral joined the Canada Bank Note Company Ltd. as art director. He considers himself an artist and technician. Mr Peral designed the series of Canadian bank notes that began with the \$10 note that was released in 2001. Mr Peral's work can be characterized as versatile. The restlessness of his nature takes him to a graphic language in which at times he speaks to us in a realistic form and at other times surrealistically and abstract.

Bank Notes

Canada

- P101 *Sir Wilfred Laurier*, \$5 (design).
 P101 *Children Playing Hockey*, \$5
 (back, design).
 P102 *Sir John A. MacDonald*, \$10
 (des. & eng.).

Colombia

- P437 *Mujer Embera*, 10,000 pesos
 (prepress).

Dominican Republic

- P140 *C. Columbus*, 500 pesos (des.).
 P140 *Cross of Christianity*, 500 pesos
 (back des.).

Ecuador

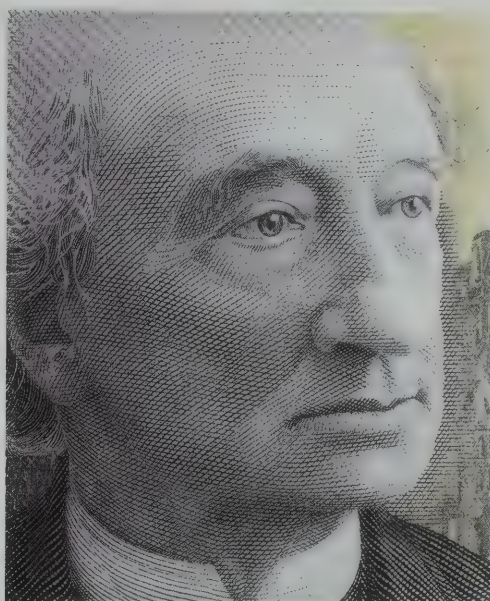
- P126 *J. Montalvo*, 5000 sucres
 (eng. & some des.).
 P127 *V. Rocafuerte*, 10,000 sucres
 (eng. & some des.).

El Salvador

- P145 *Capt. Gen. G. Barrios*, 50 colones
 (eng.).

Mexico

- (Engraved by J. Peral unless specified.)
 P77 & 88 *Cadets*, 5000 pesos (redesign).
 P78 & 89 *Coyolxauhqui Stone*, 10,000
 pesos (back redesign).
 P82 & 86 *J. Sierra*, 2000 pesos.
 P91 *Fortress & Coastal Cliffs*,
 20,000 pesos.
 P93 *Cuauhtémoc*, 50,000 pesos.
 P94 *P.E. Calles*, 100,000 pesos
 (des. & eng.).
 P99 *E. Zapata*, 10 nuevo pesos (des.).
 P99 *E. Zapata statue*, 10 n.p. (des.).
 P100 *Hermiciclo a Juárez*, 20 n.p. (des.).
 P100 *B. Juárez*, 20 n.p. (des.).
 P101 *J.M. Morelos*, 50 n.p. (des.).
 P102 *Nezahualcōyotl*, 100 n.p.
 (des. & eng.).
 P102 *Xochipilli statue*, 100 n.p. (back des.).
 P103 *Juana Ines de la Cruz* (J. de Asbaje),
 200 n.p. (des.).



MacDonald, Canada P102.



Montalvo, Ecuador P126.

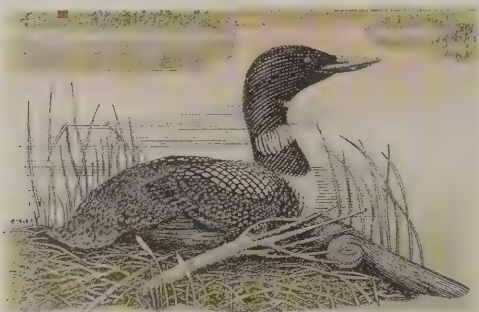


Mexico, J. Sierra P82.

- Mexico (continued)
- P103 *San Jerónimo Temple*, 200 n.p. (back des.).
 - P104 *Battle of Puebla*, 500 n.p. (des.).
 - P104 *I. Zaragoza*, 500 n.p. (des. & eng.).
 - P107 *Butterflies & Fisherman*, 50 n.p. (des.).

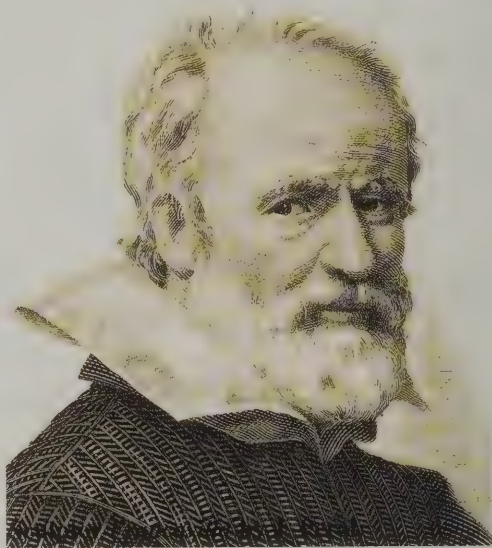
Postage Stamps

Canada



- 1697 Loon, \$1.
- 1700 Grizzly Bear, \$8.
- 1812 Dove, 95¢.
- Sir Sandford Fleming.

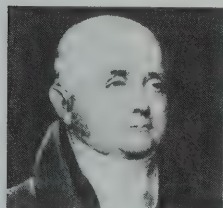
- Peru
- P145 *F. Bolognesi*, 100,000 intis (redesign).
 - P145 *Indian farmer*, 100,000 intis (back redesign).
 - P147 *R. Palma*, 500,000 intis (redesign).
 - P147 *Lake Titicaca*, 500,000 intis (back redesign).
 - P149 *A. Raimondi*, 5,000,000 intis (design).



PERIĆ, Tomislav. He worked as a computer graphics artist for the Paper Money Printing Works in Belgrade.

PERCIER, Charles. *Art, Des & Eng.* b. 1764 d. 1838. He is one of the famous French architects who collaborated with Fontaine. Percier is known for his drawings and engravings.

PERKINS, Jacob. *Inv & Eng.* b. Newburyport, Massachusetts 9 May 1766, d. London, England 30 July 1849. In 1778 he was apprenticed to Edward Davis, a gold and silversmith and maker of watches and clocks. Davis died three years later and Perkins was put in charge of the firm. By 1795 Perkins was well known in New England as an inventor and engraver.



His inventions included a method of hardening steel plates, at a time when plates were made of copper; a transfer press; a siderographic process; he was the first to use a roller to apply ink to bank note plates. Perkins relied almost entirely on machine-made bank note plates; they had a minimum of artistic, hand-engraved portions.

His reputation with Murray, Draper & Fairman prompted the British to ask the firm, which included engraver and inventor Asa Spencer, to come to England to work for the Bank of England. After this plan failed, all but Perkins returned to Philadelphia. Perkins obtained a contract to produce Bank of Ireland notes and formed the partnership of Perkins, Fairman & (Charles) Heath. In 1820 it was necessary for this successful firm to move to larger quarters at 69 Fleet Street. In addition to other work they prepared bank notes for English provincial banks. The succeeding firm, Perkins, Bacon & Co. later became Perkins, Bacon & Petch. By using Perkins' "circular matrix transfer press," the first adhesive, postage stamp, the Penny Black was printed in England on 6 May 1840. Soon thereafter the Two Penny Black was ready. The entire bank note world owes much to the genius of this man. The U.S. Patent Office Report of 1849 devoted three pages to the inventions of Jacob Perkins. He was a cousin, twice removed, of Charles Toppan, a letter engraver, who came to London with Perkins.

Under James D. Heath, grandson of Charles Heath, the original company became a limited company in 1887 and later merged with W.W. Sprague & Company.

Bank Notes

(By Perkins & Bacon)

Argentina

PS161-166; PS429-435

(printed in Buenos Aires).

(By Perkins, Bacon & Petch)

Argentina

PS379-383; PS392-394; PS396; PS397-399

(printed in Buenos Aires).

(By Perkins, Fairman & Heath)

Brazil

PS206-224.

Mauritius

PS141 & S142 Royal Arms, £5 & £10.

Scotland (By PB or PB & Petch)

P51-54, 56-69, 230-243 Royal Arms,
£1-100.

PETCH, Henry Phillipson. *Eng.* d. 1852. He joined Perkins, Bacon in August 1823. Petch's wife Amelia "was blessed by a certain amount of free capital." This probably allowed them to purchase shares held by Charles Heath following his bankruptcy, thus making Petch a partner in 1834. Although identified as an engraver, Petch seems to have served as an administrator during his 25 years with Perkins, Bacon (DR).

PETROVIĆ, Miodrag. *Art, Des & Eng.* b. 1915 d. 1990. He was a pupil of Veljko Kun. In the 1960s he was the technical director of the Printing Works in Belgrade. For Yugoslavia he prepared the preliminary drawings for the backs of P92 & 93 and the following:

P69, 73 & 78 *Woman*, 100 & 10 dinara.

P70, 74, 77 & 81 *Reaper*, 500 & 5 dinara.

P71, 75, 82 & 87 *Steelworker*, 1000 & 10 dinara.

P72, 76, 79 & 83 *Relief of Mestrovič*, 5000 &
50 dinara.

P85 *Ship*, 20 dinara.

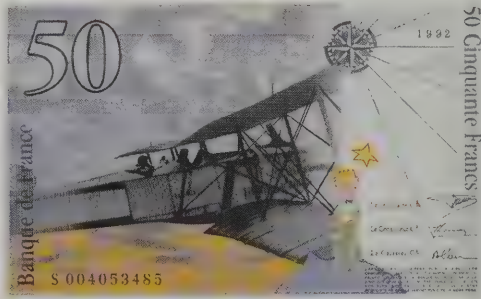
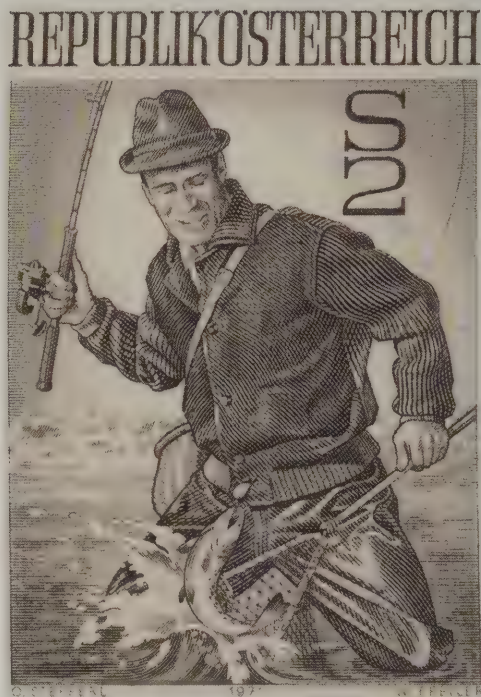


PFEIFFER, Josef. *Des.* b. Reichenberg, Bohemia 1864, d. Vienna 1915. He was employed at the Austrian National Bank. Mr Pfeiffer's bank note designs included the 2, 10, 20, 50 and 100 kronen, P12-15, 19 and 20.

PFEILER, W. *PtEng.* b. Vienna 1941. He engraved postage stamps for Austria, including a 4-schilling postage stamp with a portrait of *Alfred Wegener*, 1169 and a 2-schilling stamp recognizing *Fly Fishing*, 912.

PFÜND, Roger. *Art & Des.* b. Bern 1943. This creative artist lives and works in Geneva. With Jean-Pierre Blanchoud he operates a design studio in Geneva. Mr Pfünd has created posters for musical and theatrical productions and humanitarian causes such as CARE. His work has been exhibited in Paris, New York, Tokyo and throughout Canada, Germany, the Netherlands and Switzerland.

In 1971 he received a first prize award from the Swiss National Bank to create a new series of bank notes. For France he designed the 50-franc bank note, P157 with the image of pilot *Antoine de Saint-Exupéry* on the face, and on the the face and back the *Little Prince*, the creation of the pilot and author. The remaining denominations in this issue are probably the work of Mr Pfünd.



One of Pfünd's experimental designs shows *Alexander S. Pushkin* on the face and *the Queen of Spades* on the back. The Orell Füssli Printing Company in Zurich printed this piece under the guidance of A. Kuhl, director of the currency-printing department. These notes can be found with at least three different design elements (MM 40).

Mr Pfünd speaks about using Füssli's Security Design Software (SDS). "As a designer I am always looking for new ways of making a product unique. By working with Orell Füssli, I can pass on my ideas with regards to images, aesthetics, creativity, colours and structures to the designers at the pre-print stage. Using SDS, they give my ideas body and turn them into reality. This special software allows many more effects to be incorporated into the design than would be possible with commercial software, and this gives me, the designer, considerably more scope for introducing new design elements (unusual screening)" (www ofs.ch/products.cfm).

PHILLABROWN(E), Thomas. *PtEng & PEng.* This British engraver, who might have studied under the Findens, flourished between 1833-1849. Phillabrown engraved plates for

the *Art Journal* and the *Works of W. Hogarth*. He had an eccentric personality, and, according to Hablot K. Browne, Phillabrown was the model for Mr. Pickwick (BH 1989, 70). Phillabrown came to the U.S. ca.1850 and engraved for ABNCo.

PHILLIPS, Leonard Vincent. *Eng.* b. Peckham, England 2 August 1876, d. Sanderstead 6 April 1954. He was trained at De La Rue under (David) Turner in 1894; during his five years there Phillips also attended Blackheath Art School. He engraved postage stamp *essais* for Barbados and some of Dulac's designs for France (RdR). These include *Marianne* on the French 100-5000 francs bank notes, P105-109. The model was Lea, the wife of friend Emile Rixens. Phillips also engraved the *Map of Newfoundland* on the 1¢ postage stamp for Newfoundland, 183.

"The late Robson Lowe credits Leonard V. Phillips as the engraver of the high value Zanzibar postage stamps prepared by DLR. Perhaps Mr Phillips also engraved the 1-rupee note for Zanzibar, P1" (Hessler *IBNS Journal* Vol. 38, 3).

PHILLIPS, ____. *Eng.* This commercial engraver was employed by the Royal Co. (London). On occasion he was "borrowed" by W&S for security work.

PHÖHL, Norbert. *Eng.* With F.X. Stöber and Thomas Benedetti he engraved the images of *Pomona* on Austrian bank notes, PA70-A74 (Kranister 1985, 82).

PIEL, Jules. *PtEng & PEng.* b. Paris 1882, d. Orléans 1978. He is primarily known as an etcher. With A. Marliat he engraved the French Indo-China 200-piastres bank note, P109 with the portrait of *Bao Dai*. Piel engraved the following bank notes for France:

P82 *Victory*, 5000 fr. (des. Laurent).
 P130 *Woman*, 1000 fr. (eng. back; des. Serveau).
 P131 *Sea and Countryside*, 5000 fr. (eng. with Beltrand; des. Le Feuvre).
 P132 *Spirit of France*, 10,000 fr. (eng. with Beltrand; des. Laurent).
 P133 137 and 141 *V. Hugo*, 500 & 5 fr. (eng. with Marliat; des. Serveau).
 P134 137 & 142 *Richelieu*, 1000 & 10 fr. (eng. face; des. Serveau).

P135 139 & 143 *Henry IV*, 5000 & 50 fr. (eng. with Marliat; des. Le Feuvre).
 P136 140 & 144 *Napoleon*, 10,000 & 10 fr. (eng. with Marliat; des. Serveau).
 P145 *Moliere*, 500 fr. (eng. with Marliat; des. Le Feuvre).
 P149 *P. Cornielle*, 100 fr. (eng. with Poilliot; des. Le Feuvre).

PINO, G. *Des.* b. 1945. He designed the following bank notes for Italy:

P105 *Renaissance Man* (art. Antonello da Messina; eng. T. Cionini), 5000 lire.
 P112 *A. Volta*, 10,000 lire.
 P112 *Mausoleum*, 10,000 lire (back).
 P113 *G.L. Bernini* (eng. A. Canfarini), 50,000 lire (face).
 P113 *Equestrian Statue*, 50,000 lire.
 P114 *M. Montessori* (face) and *Children* (back), 1000 lire (eng. F. Zannotti).



PIZZI, E. Des. For Italy he designed the 50- & 100-lire bank notes, P91 & 92 with the image of *Italia*. Pizzi also designed the 1 to 100 somalis, P11-16 for Italian Somaliland. A *Leopard* appears on the 1 somali, P11 and the 5 somali, P16, and a *Lion* on the 100 somali, P15.

PODHAJSKÝ, Jan. Art & Des. b. 30 August 1914 d. 1965. He studied in Prague and Amsterdam. For Czechoslovakia he designed a 50-korun bank note *essai* (NPS 39).

POILLIOT, _____. PtEng. For France he engraved the portrait of Louis Pasteur on the 5-franc bank note (des. Lambert), P146, and the portrait of Corneille on the 100 fr. (des. Le Feuvre), P149.

POŁTAWSKI, A. Des. He designed the following bank notes for Poland:

- P17 *Kosciuszko*, 100 marek.
 - P18 *Polish Eagle*, 500 marek.
 - P19 *Polish Eagle*, 1 marek (back).
 - P20 *B. Glowacki*, 5 marek (back).
 - P21 *Kosciuszko*, 20 marek (back).
 - P22 *Kosciuszko*, 1000 marek.
- (The preceding was found in Kopicki.)

POMANSKY, S.A. Des. His Russian note designs include the 1 chervonetz, P202, engraved by A.G. Blume, and the faces of the 1 to 100 rubles, P222-236 (Senkevich 184 & 202).

POMORIŠAC, B. Art & Des. He prepared the preliminary drawings for the following bank notes: Serbia 100 dinara, P31 and Yugoslavia 1000 dinara, P33.

PONSAERS, K. Des. b. Wilrijk, Belgium 1949. He studied in Antwerp and Brussels and designed the back of the 200-franc bank note, P148 *honoring Adolph Sax* for Belgium.

POORTMAN, Maurice. PEng. b. Malines 9 July 1890, d. Bruxelles 24 Feb. 1954. He engraved the following bank notes:

Belgian Congo

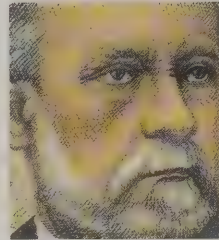
- P8 *Landscape*, 5 francs.

Belgium

- P71 & 105 *Sowing and Harvesting*
(des. C. Montald), 100 & 10,000 francs (backs).
- P107 *Poseidon, Amphitrite and Child*, 100 francs (back).
- P110 *Lacemaker*, 1000 francs (back).
- P129 *Fr. Orban*, 100 francs (back).
- P133 *Agriculture*, 50 francs.



(Courtesy of the Czech National Bank.)



Pasteur



Corneille



POUGHEON, Robert. *Art & Des.* b. 1886 d. 1955. This Parisian painter received the grand Prix de Rome in 1914 and the gold medal for French Artists in 1929. Pougheon became the director of the Beaux-Arts in 1935 and designed the following bank notes:

Djibouti

- P19 *Camel Caravan* (eng. A. Chopon),
10 francs.
P19 *Youth* (eng. G. Regnier), 10 fr.
P20 *Woman with Jug*, 1000 fr.
(eng. A. Marliat & R. Armanelli).

France

- P127 *Leverrier* (eng. Marliat), 50 fr.
P127 *Neptune* (eng. Regnier), 50 fr.
P128 *Young Man* (eng. Beltrand), 100 fr.
P129 *Chateaubriand* (eng. Marliat),
500 fr.

French Equatorial Africa

- P26 *Union Française* (two women),
1000 fr.
P27 *Gen. Schoelcher* (eng. J. Piel
& A. Marliat), 5000 fr.
P27 *Family*, 5000 fr. (back).

Tunisia

- P24 *Hermes*, 100 fr. (eng. Broutin).
P24 *Mosaic, Boat & People*, 100 fr.
(back eng. Beltrand).



Chateaubriand. Collection Francois Delamare (auction in Paris, 20 June 2000, expert Mr Alain Weil).

POWELL, "Sandy." *Pr.* This hand-prover was working at W&S in 1948.

PROCTOR, Gary. *PEng.* He is employed at DLR

PROCTOR, Paul. *PtEng.* He is employed at DLR.

PROSSER, Gregory. *Des.* He was guided by Yves Baril at CBNCo. Mr Prosser later joined British American BNCo, Inc. as the art director.

RADNITZKY, Carl. *Eng.* b. 1818 d. Vienna 1910. He engraved the medallion images on the 10-gulden bank note, PA83 for Austria (Kranister 1986, 92).

RAHIKAINEN, Pentti. *Des.* He contributed to the design of the 500-markkaa bank note, P110 and 10- to 1000- markkaa bank notes P113-117 for Finland. Mr Rahikainen designed the Europa postage stamp, issued by some countries within the European Conference of the Postal and Telecommunications Administrations in 1960 (Alenius 46).

RANSON, Thomas F. *Eng.* He was one of many to offer suggestions to the Bank of England in ways to prevent forgery of their notes. Ranson's philosophy was to incorporate machine engraving and elegant engravings, "which might easily have graced the pages of one of the new illustrated books." In 1818 Ranson submitted a design with an allegory of *Elegance* (female leaning on globe with cornucopia and Mercury's staff) "specially painted by John Thurston" (H&K 69 & 72). This note is illustrated in Mackenzie (69).

Mr Ranson was imprisoned for passing a counterfeit note, but with two Bank of England officials present at a second trial, the note in question was declared genuine.

RANZONI, Hans, Jr. *Des & Eng.* b. Vienna 6 September 1896, d. Vienna 11 October 1991. A pupil of Alfred Cossmann, Ranzoni designed or engraved the following postage stamps:

Austria

- A99 Austrian Arms (des.).
- A100 Austrian Arms.
- 376 *Mother & Child* by J. Danhauser, 24 groschen.
- 556 Costume of Vienna, 10 schillings.
- 596 Organ at St. Florian, 1 sch.
- 748 F. Raimund, 3 sh.
- 749 E.G. Waldmüller, 3 sh.
- B122 Anton Pilgrim, 12 gr.
- B123 J.B. Fischer von Erlach, 24 gr.
- B124 Jakob Prandtauer, 30 gr.
- B125 A. von Siccardsburg, 40 gr.
- B126 Heinrich von Ferstel, 60 gr.
- B127 Otto Wagner, 64 gr.
- B165 *Dawn of Peace*, 1 sch.+10 sch.
- SP102 Karl Renner.
- B191 St. Stephen's Pulpit, 6+24 gr.
- B196 Anton Pilgrim Statue, 50 gr.+1.80 sch.
- B235 Violet, 10+5 gr.
- B243 Alpine Gentian, 1 sch.+50 gr.
- B247 Carl Kundmann, 40+20 gr.
- B251 Friedrich von Schmidt, 1.40 sch.+70 gr.
- SP158 Happy Childhood.



748



749

- B277 Laurel Branch & Olympic Symbol, 2.40 sch.+60 gr.
- B279 *Christ the Almighty*, 1 sch.+25 gr. (Ranzoni des. & eng. A100, B122-127; unless noted, he engraved the remainder.)

Germany

- SP210 Freudenau Horse (HR des. & eng.).

Liechtenstein

- 242 Prince Johann Adam Andreas, 150 rappen (HR eng.).

(The preceding was found in the *EPJ* No. 83, 135.)

RAPKIN, _____. Eng. He engraved the stamp vignette for the Large Arms Revenue issue including composite dies for duties of £50, £100 and £200 for Rhodesia (F&L 17).

RAPKIN, Jr. _____. Eng. He engraved all but the 2½d, 1/- and 5/- 1898 postage stamps for New Zealand (F&L 83).

RAVNIKAR, Edo. Des. He designed the 1000-, 5000- & 10,000-lit partisan notes, PS107-109 for Yugoslavia (SPPS Nos. 1-3).

REGNIER, G. PEng. He engraved the following bank notes:

Djibouti

P19 Woman (des. R. Poucheon), 10 francs.

P27 Gazelle (des. Lorain), 500 fr. (back).

French West Africa

P41 Woman with Flag (des. S. Laurent), 500 fr.

Tahiti

P21 Youth and Aolus Player (des. Munier), 20 fr.

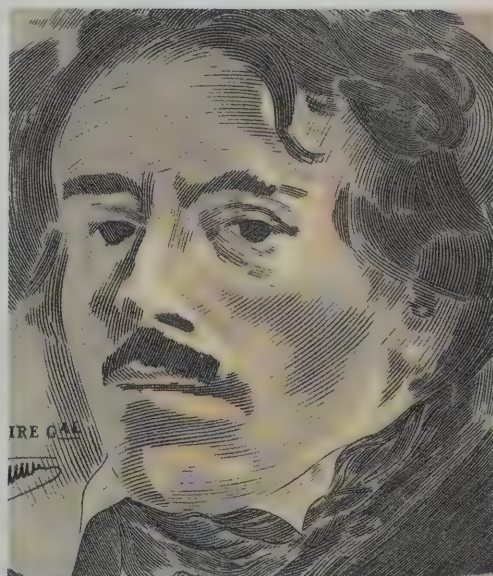
Madagascar

P48 & 54 Ox Cart (des. W. Fel), 1000 fr.

REIM, O. PEng. He engraved the image of *Germania* on the 50-mark bank note, P7 for Germany; E. Döpler designed it.

REITSMA-VALLENÇA, E. Des. For the Netherlands she created two bank note *essais* for 20 gulden: one with portraits of *Ministerlely* and *Leeghwater*, the other with *William of Orange*. Both are illustrated in Bolten (132, 133).

RENAUD, _____. PtEng. For France he engraved the bank note portrait of *Louis Pasteur* and the *Demon* on the 5-franc bank note (back), P146, and the portrait of *Berlioz* and scene on the 10 fr. (back), P150. With Combet he engraved the 50 franc, P152 with the image of *M. Quentin de la Tour*, and the portrait of *Delacroix* on the 100 fr. (face), P153 and 154.



RENNER, Franz. Des. This Austrian artist was a pupil of Koloman Moser and later taught at the Graphics Institute. For Austria he designed the following postage stamps: A43, *Post Horn*; A44, *Austrian Arms*; A45, *Allegory of the New Republic*; A47-48, *Austrian Arms*, N10; and *Mercury*, D6-7 (EPJ No. 83, 135).

REPETTATI, A. PtEng. For Italy he engraved the following bank note: *V. Emanuele III* (face), *Italia* (back), 5 lire (des. G. Carpenetto), P23.

RICHARDSON, Charles. PEng. b. Somerset, England October 1904. He could be from the lineage of Charles, George K. and William Richardson, all British landscape engravers from the 19th century. At the age of 20 Charles Richardson joined BW, where he engraved postage stamps for many countries. Mr Richardson engraved the following National Museum of Coaches postage stamps for Portugal: \$10, \$90, \$50, and 1\$40, A178. H.E. Cole engraved the borders of these stamps (GF 177).

RICHARDSON, H.L. *Des.* He designed postage stamps with the portrait of King Edward VII for New Zealand issued in 1872 (RL 1943, 39).

RIDGEWAY, ____. *Eng.* The die for the 1900 Bhavnagar (India) Court Fee stamps, 1 anna to 100 rupees, was engraved by this artist (F&L 55).

RIEMER, W. *Des.* He designed the back of the 5-reichsmark bank note, P186 for Germany with the *Braunschweig Cathedral and Lion*, and images of *Agriculture and Manual Trades* (Kranister 1989, 226).

RIGAL, L.P. *Des.* In 1930 he designed a French postage stamp for 1.50+3.50 francs; A. Delzers engraved it (RL 1943, 52).

RITA, ____. *PEng.* This engraver's name appears on the bank notes for Djibouti 500 francs, P9a; French Indo-China 100 piastres, P51; Serbia 100 dinara, P23; and Yugoslavia 100 dinara, P27.

ROBERT, Jules. *PEng.* He engraved the following bank notes for France:

P62 & 64 <i>Women and Angels and Allegory</i> , 50 francs (des. Dupuis & Duval).	P67 <i>Mercury</i> (des. with Duval & Chazal; eng. with Maurand), 1000 fr.
P63 & 65 <i>Women Seated and Allegory</i> , 100 fr. (des. Baudry).	P76 <i>Worker, Mercury and Cupid</i> , 5000 fr. (des. Flameng).

ROBERTS, Charles Frank. *LtEng.* b. Wallhamslow outside London 1911. His drawing ability took him to the L.C.C. School of Arts and Crafts and later the Sir John Cass Institute. At 14 Mr Roberts began his training at DLR, where he remained for 16 years.

In 1941, in the early days of World War II he took a position in the English War Ministry and reached the rank of captain. In 1945 Mr Roberts joined BW, where he engraved bank notes and postage stamps. He engraved the following National Museum of Coaches postage stamps for Portugal: 1\$00, and 2\$30, A178.

ROBINSON, John Henry *PtEng.* b. Bolton in Lancashire 1796, d. New Grove, Petworth 21 October 1871. In 1814 he went to London to learn from James Heath. Most of his work was for publications. He was extremely successful and became wealthy from engraving. Robinson earned £840 for engraving W. Mulready's *Wolf and the Lamb* for the Artist's Annuity Fund. He exhibited at the Society of British Artists, the Royal Academy and the Paris International Exhibition in 1855.

In 1838 a committee of John Oldham, C.R. Cockerell and Robinson was appointed to advise the Bank of England on bank note changes to prevent forgery (H&K 109). Between 1850-1855 he was paid £100 for engraving *Britannia*, which appeared on Bank of England bank notes until the one by D. Maclise replaced it 100 years later (BH 1989, 77). Robinson engraved the portrait of *King Leopold* on the Belgium 10- and 20-centimes postage stamps, A1 designed by J. Weiner (RL 1943, 69).

ROBINSON, Max. *Des.* For Australia he designed the \$10 bank note, P52 with the portrait of "Banjo" Paterson on the face and *M. Gilmore* on the back.

ROBINSON, ____. *Eng.* This engraver was employed at the Royal Co. (London). On occasion he was "borrowed" by W&S for security work.



ROCHUSSEN, Charles. *Des.* b. 1814 d. 1894. A Netherlands bank note *essai* for 1000 gulden dated 1 January 1857 by this artist is illustrated in Bolten (9).

ROGUE, ____. *Des.* This name appears as the designer of the backs, with a *peacock*, of the 20-franc bank notes for New Caledonia, P37 and Tahiti, P12.

ROLPH, John. *Eng.* b. England 1799, d. Brooklyn, NY 1862. He emigrated to the U.S. and was active in New York City between 1834 and 1846, where he was associated with James Smillie. This suggests that Rolph might have engraved bank notes. Most of his work was illustrations for publications.

ROMAGNOL, César. *PEng.* b. 1865 d. 1918. This Italian engraver was born as Romagnoli; he died in Paris. Romagnol, as he was known, engraved the following bank notes for France:

P72	<i>Minerva</i> (eng. Deloche), 5 francs Romagnol eng. remaining portions of this note.	P77	<i>Angels and Mercury</i> , 50 fr. (eng. with Deloche; des. Merson).
P73	<i>Minerva</i> , 10 fr. (des. Duval).	P78	<i>Agriculture and Commerce</i> , 100 fr. (des. Merson).
P73	<i>Agriculture</i> (female), 10 fr. (back).	P78	<i>Blacksmith and Agriculture</i> (eng. with Florian; des. Merson), 100 fr. (back).
P74	Bayard, 20 fr. (des. Duval).		

RÖNNBERG, Stig. *Eng.* With B. Ekholm and R. Achén, Rönnberg engraved the 1955 bank notes for Finland, P91-95, and 1963 notes, P98-106.

ROOZENDAAL, W.J. *Des.* b. 1911. For the Netherlands he designed the *Girl* with flowers in her hair on the 25-gulden bank note (eng. W.Z. van Dijk), P81. Mr Roozendaal also created *essais* for 20-gulden bank notes, illustrated in Bolten (127, 128).

ROQUE, ____. *Des.* This name appears as designer on the French Indo-China 500-piastre bank note, P51 with the *Golden Vessel* and a portrait of *Dupleix*.

ROSE, George U. b. New York City 1843. He joined the U.S. Bureau of Engraving and Printing (BEP) as a clerk in December 1874, became assistant chief on 18 Dec. 1884 and executive clerk on 17 July 1914 and later superintendent. It was Rose who invented the “ingenious electrolytic process called electroforming. It employs the electrochemical process of depositing metal on a charged surface” of depositions of: nickel on plastic, nickel on nickel, and chromium on nickel. The first prototype was built in 1920 (P. Huntoon *Bank Note Reporter* Feb. 2002, 26).

Rose left the BEP on 3 October 1915 to supervise the engraving and printing of bank notes for the Bank of England. He moved to W&S ca. 1922 and resigned or was dismissed in the late 1920s, following the Portuguese bank note affair. (see Waterlow & Sons; and Bloom, 1966.) Rose was replaced at W&S by Sidney R. Clifford.

RÖSSLER, Rudolf. *Art & Des.* b. 1864 d. 1954. He studied at the Academy in Vienna and was influenced by Gustav Klimt in his 1900-02 bank note designs for Austria: *Female Child*, 10 and 10,000 kronen, P4 and 85; *Woman and Cherub*, 20 kr., P5; *Women Seated*, 50 kr., P6; and *Woman, Child & Blacksmith*, 100 kr. P9. These notes were etched or engraved by Ferdinand Schirnböck (Kranister 1985, 112).



Rössler's artwork for the *Female Child*, and the 10,000 kronen, P85. (Courtesy of Willibald Kranister and Die Geldmacher)

ROTTIER, John. *Des.* In 1694, when the Bank of England was chartered, it was decided that the Bank's Common Seal should be an image of *Britannia* "sitting and looking on a Bank of money [sic]." This image probably inspired Rottier's *Britannia* that appeared on halfpennies and farthings (H&K 22).

ROTY, Louis Oscar. *Des.* In 1903 he designed a French 15-centime postage stamp; it was engraved by E.L. Mouchon (RL 1943, 51).

ROULE, Bohdan. *PEng.* b. Prague 3 May 1921, d. 10 Dec. 1960. He studied under F. Tichý and K. Vodák and engraved 54 postage stamps including the following for Czechoslovakia:

456	Factory Militiaman, 2 korun.	931	Slovak Fighter, 60 haleru.
507-8	O. Ševčík, 2 & 3 kr.		

ROVERS, Jos. *Des.* For the Netherlands he designed two 10-gulden bank note *essais*, dated 1945, with portraits of N.G. Pierson. These are illustrated in Bolten (134).

ROWE, ____. *Eng.* He engraved the 1823 £1 bank note for J. Stewart Mackenzie, Stormway in Scotland (Douglas).

RUFFE, L. *Eng.* For Romania he engraved the face and back of the following bank notes: *Girl and Boy* (face), and *Eagle* (back), 20 lei, P20 and P30.

RUSHALL, ____. *Eng.* He was engaged at Perkins, Bacon (DR 45).

SAARINEN, Eliel. *Des.* b. 1873 d. 1950. This architect came to the U.S. in 1927 to build Cranbrook School, Bloomfield Hills, Michigan. Other examples of his work include the GM Technical Center, Warren, Michigan; MIT, Cambridge, Massachusetts; U.S. Embassy in London; TWA Terminal at John F. Kennedy International Airport, New York; Dulles Airport; North Christian Church, Columbus Indiana. (“Finns open numismatic doors to visitor,” C.L. Coffing, CW 28 Nov. 1979.)

The following bank notes are credited to Saarinen:

Bank Notes			
Finland		P42	<i>Fir Tree</i> , 5 markkaa.
P11 & 38	<i>Caduceus</i> , 20 markkaa.	P43	<i>Pine Tree</i> , 10 markkaa.
P12 & 39	<i>Lighthouse</i> , 50 markkaa.	P44	<i>Pine Tree</i> , 20, markkaa.
P30	<i>Rowboat in River</i> , 5 markkaa.	P45 & 46	<i>The Procession of the Blessed</i> , a mural by Magnus Enckell, 50 and 100 markkaa.
P31	<i>Farmer Plowing</i> , 100 markkaa.	P47 & 48	<i>The Garland Bearers</i> , by Hugo Simberg, 500 and 1000 markkaa.
P32	<i>Blacksmiths at Anvil</i> , 500 markkaa.		

SADGROVE, Brian. *Des.* He designed the Series 1992 \$50, P54 bank note for Australia with images of *D. Unaipon* on the face and *E. Cowan* on the back.

SADJIROEN, M. This name appears as designer on the Indonesia 10-rupiah bank note, P105.

SAGE, Jules Auguste. *Des.* b. 1843. In 1876 he designed a new postage stamp issue for France with the images of *Peace and Commerce*. It was engraved by E.L. Mouchon (RL 1943, 49).

SAHULA, Josef. *PtEng & PEng.* He has worked primarily as an engraver of postage stamps in Czechoslovakia.. Produced in Czechoslovakia, Mr Sahula engraved the 10-peso bank note for Cuba, with *M. Gomez* on the face and *Fidel Castro* addressing a crowd on the back, P96 and 104.

SALAJKA, Jan. *Art & Des.* b. 8 October 1933. He studied at the School of Applied Arts in Prague. For Czechoslovakia he designed bank note *essais* for 500 korun (NPS 53, 57).

ŠALAMOUN, Jiří. *Graphic Art & Ill.* b. Prague 17 April 1935. He studied at the Academy of Graphic Design. In 1935 Mr Šalamoun designed the back of a 50-korun bank note *essai* for Czechoslovakia (BG).

SALBABA, Johann. *PEng.* He engraved the *Grossglockner Mountain* on the back of the 10-schilling bank note, P99, *St. Stephen's Church* on the back of the 20-schilling bank note, P123 and with Schirnböck coengraved the back for the 1000-schilling bank note, P92 for Austria.

SALTER, William. *Art.* He made the drawing of both the *seal* and *codfish* depicted on Commercial Bank of Newfoundland notes. These images were engraved by Charles H. Jeens (Allan CPMJ No. 119, 19).

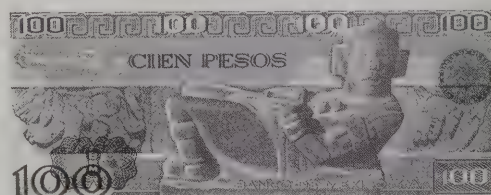
SANDERSON, J. *Des.* He designed the 1802 1- and 2-guinea bank notes for the Kilmarnock Bank in Scotland; Kirkwood & Sons engraved them (Douglas).

SANTANA, Reyes. *Des.* His studied security design in Italy. In 1969, after a long relationship with ABNCo, the Banco de Mexico began to design their own bank notes; Mr Santana was their first designer. The 2000-peso bank note was the first note to be produced completely in Mexico; it was engraved by Jorge Peral. From 1969 until this time, the notes were designed in Mexico and engraved in Europe. Mr Santana retired from the Banco de Mexico in 1986 and Mr Peral was named designer and engraver. Mr Santana designed the following bank notes for Mexico:

- P62 *J. Ortiz Dominguez*, 5 pesos.
- P62 *Queretaro*, 5 pesos (back).
- P63 *M. Hidalgo y Castilla*, 10 pesos.
- P63 *Dolores Cathedral*, 10 pesos (back).
- P64 *J. Morelos y Pavon*, 20 pesos.
- P64 *Quetzalcoatl*, 20 pesos (back).
- P65 *B. Juárez*, 50 pesos.
- P65 *Temple and Aztec God*, 50 pesos (back).
- P66 *V. Carranza*, 100 pesos.
- P66 *Stone figure*, 100 pesos (back).
- P69 *F.I. Madero*, 500 pesos.
- P69 *Aztec Calendar Stone*, 500 pesos (back).
- P70 *J. de Asbaje*, 1000 pesos.
- P70 *Santo Domingo Plaza*, 1000 pesos (back).



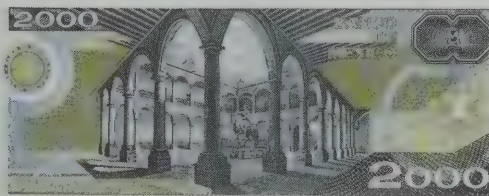
V. Carranza, P66.



Stone Figure, P66 (back).

Mexico (continued)

- P71 *Cadets*, 5000 pesos.
 P71 *Chapultepec Castle*, 5000 pesos (back).
 P72 *M. Romero*, 10,000 pesos.
 P72 *National Palace*, 10,000 pesos (back).
 P82 *J. Sierra*, 2000 pesos.
 P82 *University Building*, 2000 pesos (back).
 P91 *Don A. Quintana Roo*, 20,000 pesos.
 P91 *Aztec figures*, 20,000 pesos (back).
 P93 *Cuauhtémoc*, 50,000 pesos.
 P93 *Aztec and Spaniard fighting*, 50,000 pesos (back).

*University Building, P82 (back).*

SASAKI, Hiroshi. *P*Eng. b. 1956. He studied at the High School of Art and joined the Japanese Printing Bureau in 1974 where he engraved the image of *Murasaki Shikibu* on the back of the 2000-yen bank note, P103.

SASIÁN, Martha E. (see Alvarado).

SAUL SOLOMON & CO. The name of this Cape Town printer is found on the bank notes for the Colonial Bank of Natal and the Fauresmith Bank in South Africa.

SAUNDERS. This printing company was located in London and was active in the mid-19th century. They printed bank notes for the Norges Bank, PSA47-52.

SAUNIER, Guy. *Eng.* This Bank of France engraver forged documents for the French resistance during World War II.

SAVIALOFF, W. *Des.* For Russia his design of a Sassanian silver bowl was used on four postage stamps in 1935: 5, 10, 15, and 35 kopeks, A212.

SAVINI, G. *Des.* d. 2001. He designed the following bank notes for Italy:

- P107 *Young Lady*, 50,000 lire.
 P107 *Arches*, 50,000 lire (back).
 P108 *Woman*, 100,000 lire.
 P108 *Arches*, 100,000 lire (back).
 P111 *Scene from* (the opera) *Norma*, 5000 lire (back).



SAVINSON, Benjamin. *LtEng.* He was chief of the Letter Engraving Department at W&S and responsible for the lettering on the W&S advertising note with the image of *Lord Nelson*.

SCHARFF, Anton. *Des.* A leading medallic designer he designed the 1867 and 1883 postage stamp issues for Austria. Scharff could also have designed the 1890, 1899 and 1904 issues (*EPJ* No. 83, 135).

SCHEPERS, H. *Des.* He designed the Belgium 50-franc bank note back, P139 with an engraving of the *Parliament Building*.

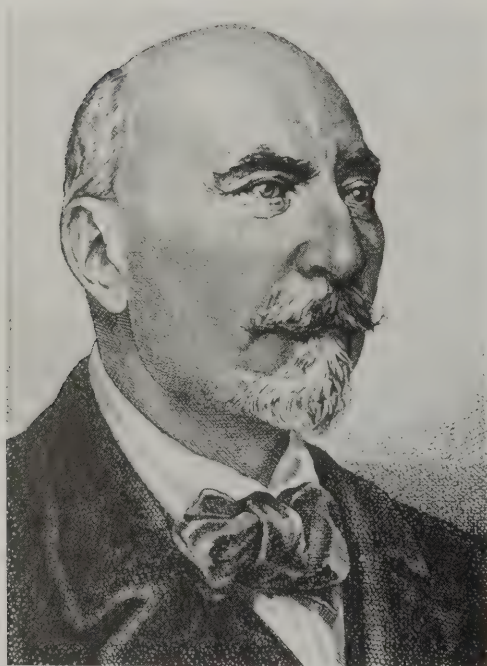
SCHERFF, E. *Des.* For Germany he designed a 20-mark postage stamp, A32 (RL 1943, 66).

SCHEURICH, P. *Art & Des.* He designed the following bank notes for Germany: 50 reichsmark (face), P182 with the image of *Hanseemann*; the 100 reichsmark, P183 with the image of *J. von Liebig*; and the 1000 reichsmark (face), P184 with the image of *K.F. Schinkel*.

SCHIMEK, Herbert Toni. *PEng.* b. Vienna 22 March 1905. This pupil of Alfred Cossmann engraved the following postage stamps for Austria:

495	Global Telegraphic Communication, 40 groschen.	B212	<i>Children at Window</i> by Waldmüller, 18+12 gr.
563	Esperanto Star, 1 schilling.	B217	<i>Girl with Straw Hat</i> by Amerling, 60+20 gr.
B194	St. Stephen's Altar, 12+48 gr.	B218	Prisoner of War, 8+2 gr.
B195	Organ at St. Stephen's, 30 gr.+1.20 sch.	B221	Family Reunion, 35+15 gr.
B200	Log Raft, 8+2 gr.	B226	Vermunt Lake Dam, 20+10 gr.
B201	Cement Factory, 10+5 gr.	B228	Mining at Erzberg, 40+20 gr.
B206	Electric Power Lines, 60+20 gr.	B245	Kunstlerhaus, 20+10 gr.
B211	<i>Woman</i> by Kriehuber, 12+8 gr.	B256	Abbey of St. Peter, 60+30 gr.

(The preceding is from the *EPJ* No. 83, 136.)



SCHIRNBÖCK, Ferdinand. *PtEng & PEng.* b. Oberhollabrun, Lower Austria 27 August 1859, d. Vienna 16 September 1930. He began his studies at the Vienna Professional School at 19 under F. Laufberger. Following his work there in 1880, Mr Schirnböck spent six years in the engraving school at the Vienna Academy studying under L. Jacoby and J. Sonnenleiter. In 1886, at age 27, as an artist he accompanied archeologist Benndorf on an excavation at Siebenbruggen.

In 1887 he joined the South American BNCo in Buenos Aires and remained there for five years. He probably engraved all the postage stamps for Argentina during this period including the Columbus Commemorative issue after a portrait by de Martino. He also engraved bank notes for the South American BNCo. For a South American BNCo exhibit at the Columbian Exposition Mr Schirnböck received

a "Diploma of Honorable Mention" from the United States.

Schirnböck spent 1893 engraving bank notes in Lisbon before he returned to Vienna to work for the Staatsdruckerei, the Austrian Government Printing Office. For the next ten years

he engraved postage stamps and bank notes for his native Austria. His engraving of De Fregger's painting of *Delivery of Imperialistic Gifts to Andreas Hofer* in the Palace at Innsbruck, brought acclaim and commissions. This copper engraving was subsidized by Emperor Franz Joseph.

An attractive Austrian Jubilee post card (1848-1908), with a ¾-length image of Franz Josef, designed by Koloman Moser was engraved by Ferdinand Schirnböck. Schirnböck etched or engraved the following bank notes and postage stamps.

Bank Notes

Austria

- P4 *Cherubs*, 10 kronen (des. R. Rössler).
 - P5 *Woman and Cherub*, 20 kr. (des. R. Rössler).
 - P6 *Women (2) Seated*, 50 kr. (des. R. Rössler).
 - P7 *Woman, Child & Agriculture*, 100 kr. (des. László Hegedüs).
 - P7 *Woman, Child & Blacksmith*, 100 kr. (des. László Hegedüs).
 - P8 *Woman*, 1000 kr.
 - P9 *Princess Josephine Rohan*, 10 kr. (des. R. Rössler).
 - P10 *Woman*, 20 kr.
 - P11 *Woman Holding Garland*, 100 kr.
 - P12 *Woman profile*, 100 kr. (des. J. Pfeiffer).
 - P13 *Woman*, 20 kr. (des. J. Pfeiffer).
 - P15 *Woman*, 50 kr. (des. J. Pfeiffer).
 - P17 *Woman*, 2 kr. (des. J. Pfeiffer).
 - P19 *Young Boy*, 10 kr.
 - P23 *Girl*, 25 kr.
 - P24 *Girl*, 200 kr.
 - P79 *Woman with Flowers* (by Hans Schramm), 5000 kr.
 - P80 *Woman with Flowers* (by Hans Schramm, image reversed), 50,000 kr.
 - P81 *Woman* (by Hans Schramm), 100,000 kr.
 - P84 *Mother & Children* (by K. Sterrer), 500,000 kr.
 - P88 *Ernst Zwiaver* (model, by K. Sterrer), 5 schilling (des. by R. Junk).
 - P89 *Man*, 10 schilling.
 - P90 *Dr. Maria N. Hromatka* (model), 20 sch.
 - P91 *Woman* (by K. Sterrer), 100 sch.
 - P92 *Woman* (by K. Sterrer), 1000 sch.
 - P94 *Mercury* (model: Melitta Feldkirchner, wife of B. Löffler the designer), 10 sch.
 - P94 *Harvest* (back), 10 sch. (des. by B. Löffler).
 - P97 & 118 *Science*, (probable model: Alma Vonihir, des. Wilhelm Dachauer), 100 sch.
 - P98 & 118 *Woman Holding Athena*, 1000 sch.
 - P122 *Woman*, 10 sch. (face).
- (Most of the preceding was found in Kranister 1985.)



Woman, P8.

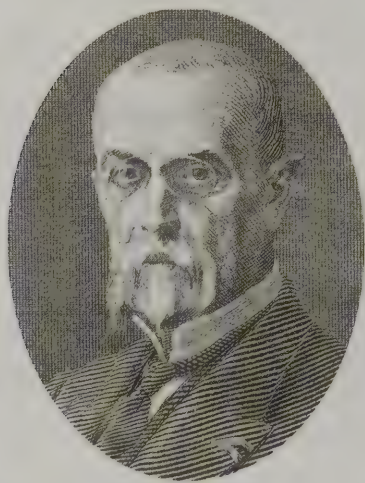


Dr. Maria Neusser Hromatka, P90.

Engravings by Ferdinand Schirnböck



Woman Holding Garland, Austria P11.



T.G. Masaryk, Czechoslovakia P23 & Hungaria, Hungry P116.

Bank Notes (continued)**Czechoslovakia**

- P16 *Farmer and Castle*, 50 korun.
 P23 *Boy and Falcon and Liberty* 100k.
 P23 *Agriculture and Masaryk*, 100k. (back).

Postage Stamps**Albania**

- A14 Prince of Wied.

Austria

- A1 Arms of Austria.
 A3 Franz Josef.
 A4 Franz Josef.
 110 Karl VI, 1 heller.
 111 Maria Theresa, 2 h.
 112 Joseph II, 3 h.
 113 Franz Josef, 5 h.
 114 Leopold II, 6 h.
 115 Franz Josef, 10 h.
 116 Franz I, 12 h.
 117 Ferdinand I, 20 h.
 118 Franz Josef, 25 h.
 119 Franz Josef as youth, 30 h.
 120 Franz Josef in middle years, 35 h.
 121 Franz Josef, 50 h.
 122 Franz Josef on Horseback, 60 h.
 123 Franz Josef, 72 h.
 124 Franz Josef in Robes, 1 krone.
 125 Schönbrunn, 2 kr.
 126 Hofburg in Vienna, 5 kr.
 127 Franz Josef, 10 kr.
 128-144 (similar to 110-127 with "1830-1910.")
 A38 Franz Josef.
 A46 Parliament Building.
 A51 Symbols of Art & Science.
 A55 Minorite Friars Church.
 A57 National Library in Vienna.
 B50 Franz J. Haydn, 2 ½ kronen.
 B51 W.A. Mozart, 5 kr.
 B52 L. v. Beethoven, 7 ½ kr.
 B53 F. Schubert, 10 kr.
 B54 A. Bruckner, 25 kr.
 B55 J. Strauss, 50 kr.
 B56 H. Wolf, 100 kr.
 B57 View of Bregenz, 100 kr.
 B58 Mirabelle Gardens, Salzburg, 120 kr.

Hungary

- P94 & 116 *Hungaria*, 1000 pengo (face and back). (P116 was engraved ca. 1930.)

Switzerland

- P32 *Woman in Fribourg Costume*, 20 fr. (The portrait is by P. Chiesa.)

- B59 Eisenstadt Church, 160 kr.
 B60 Klagenfurt Assembly House 180 kr.
 B61 Innsbruck "Golden Roof," 200 kr.
 B62 Linz Main Square, 240 kr.
 B63 Castle Hill, Graz, 400 kr.
 B64 Abbey at Melk, 600 kr.
 B65 Upper Belvedere, Vienna, 1000 kr.
 SP36 Michael Hainisch.
 SP37 Wilhelm Miklas.
 AP1 Hawk.
 AP2 Wilhelm Kress.

Bavaria

- A10 Ludwig III.
 A11 Ludwig III.
 A12 Ludwig III.

Bosnia

- N1 Bosnian Girl.
 A27 Franz Josef.
 A28 Franz Josef.
 A29 Karl I (probably by FS).
 A30 Karl I (probably by FS).

Bulgaria

- A17 King Ferdinand.
 A32 King Ferdinand (des. St. Badschow).

Liechtenstein

- A3 Johann II, 10-25 heller.

Luxembourg

- A11 Grand Duchess Marie Adelaide, 10c-5 francs.

Paraguay

- A35 Sentinel Lion.

Russia

- A16-32 Portraits (sketched by Bilibin, Sarrinsch & Lancery).

Siam

- A21 King Vijiravudh, 2-28 satangs.
 A22 King Vijiravudh, 1-20 baht.

Sweden

- A14 King Gustavus V, 5 öre-1 krona.

Turkey

- A50 Dolma Bahce Palace and Mohammed.
 A51 Sentry and Shell.

Turkey (continued)

A52 Sultan Mohammed.

Vatican

A6 Vatican Palace, 10-25c.

A7 Vatican Gardens, 30-80c.

SD2 Vatican City Dome.

(Stamp data is from Bantham, *EPJ* Nos. 75 & 83.)

SCHLEICH, Adrian. *Eng.* b. 1812, d. Munich 1894. He engraved the cherubs on the 100-gulden bank note, PA90 for Austria (Kranister 1985, 100).

SCHLESINGER, Josef. *Art & Des.* b. Prague 20 August 1919. He studied at the Academy of Graphic Design in Prague. For Czechoslovakia he designed a bank note *essai* for 50 korun (NPS 45).



SCHMIDT, Jindra. *PtEng, PEng & Des.* b. Račice at Jaroměř 24 June 1897, d. Prague 19 March 1984. He worked with K. Kabelka at one of the last woodcutting workshops in Prague. From 1914-1917 Schmidt attended the High School of Applied Art in Prague where he studied under Prof. Hofbauer. In 1918 he was employed at the Printing House Národní Politika, where the first Czech bank notes were printed from plates made in Vienna. Mr Schmidt was among the first engravers to join the new NBČS in Prague. During his career Mr Schmidt also engraved numerous postage stamps. Other countries soon recognized his artistry and requested him to engrave bank notes for them. Schmidt retired from the STC in 1967.

During the Nazi occupation of Czechoslovakia this superior artist was commanded to engrave the portrait of Moses on bank notes for the infamous Terezin Concentration Camp. Peter Kein, an inmate at this camp was told to create a bank note design with the image of Moses holding two tablets that represented the Ten Commandments. The original engraving was "not Jewish enough" for Reinhard Heydrich the Reichsprotektor. Consequently, Schmidt altered the engraving numerous times to satisfy this insulting demand.

With the exception of three notes designed for Bohemia & Moravia, Jindra Schmidt engraved the following:

Bank Notes

CubaP94 & 100 *Castro Entering Havana*, 1 peso (back).P97 & 105 *C. Cienfuegos*, 20 pesos.**Bohemia & Moravia**P2 *J. Jungmann*, 5 korun. (des.).P3 *Girl*, 1k. (des.).P4 *Woman*, 5k. (des.).P5 *Liberty*, 50k.P7 *Prague Castle & Charles Bridge*, 50k.P9 *Boy* (des. B. Fojtášek), 20k.P10 *Bohemian Woman* (art by J. Mánes), 50k.P11 *P. Brandl*, 500k.P13-15 *P. Parlář*, 1000k.

Engravings by Jindra Schmidt



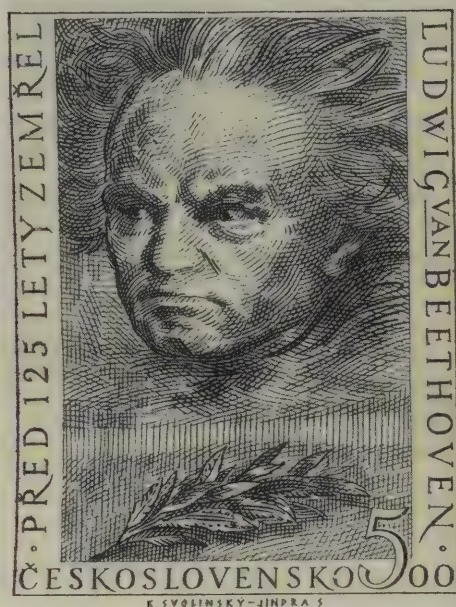
During the World War II occupation Jindra Schmidt was forced to remove the Liberty Cap from *Liberty* on Bohemia & Moravia P5. The original version of *Liberty* was issued after the war in Czechoslovakia as P67.



The original engraving of *Moses* and the altered version demanded by Reinhard Heydrich the German Reichsprotektor at Terezin (Theresienstadt) concentration camp.



Face and back of a 20 kronen note for Terezin. All denominations were lithographed.

Bohemia & Moravia (continued)P17 *St. Wenceslas*, 5000k.**Czechoslovakia**P67 *Liberty* (des. M. Švabinský), 100k.P87 & 89 *J. Žižka*, 25k.P91 *Farm Couple* (des. F. Herman), 100k.**Guinea**P12-15A *Sekou Toure*, 50-5000 francs.**Mali**P1-4 *Modibo Keita*, 50-1000 francs.**Postage Stamps****Bulgaria**1624 *Ruen Mountains*, 3 ct.**Czechoslovakia**315 *K.H. Borovský*, 1.20 korun.322-4 *Czech Flag & Symbols*.326-8 *St. Adalbert*.316 *Brno Old Town Hall*, 2.40k.A119 *Lidice, Grief*, 1.20k.331 *Lidice Figure*, 2.40k.332-3 *World Federation of Youth*.334-5 *T.G. Masaryk*.336-7 *Msgr. Štefan Moyses*.351 *Jindřich Vaníček*, 1k.353 *Josef Scheiner*, 2k.355-6 *Palacký & Rieger*.368 *Czech 1918 postage stamp*, 10k.369 *Czech & Russian Workers*, 3k.371 *V. Lenin*, 5k.389-90 *F. Chopin*.421 *Marching Students*, 5k.432-3 *J. Gregor Tajovský*.448-9 *Apprentice Miners*.455 *K. Gottwald & J. Stalin*.460 *Antonín Dvořák*, 1k.462 *Antonín Dvořák*, 2k.471 *The Great Citizen*, 1.50k.473-4 *Alois Jirásek*.484 *K. Gottwald*, 1.50k.487&9 *J. Stalin & K. Gottwald*.493-4 *Ladislav Zápotočský*.**Poland**P139 *Man*, 100 zlotych.**Romania**P62 & 67 *Men with Torch*, 100 lei.**Slovakia**P5 *Andrej Hlinka*, 20 korun.P13 *King Svatopluk & Sons*, 1000k.**Theresenstadt (Terezin)**NL *Moses*, 1-100 kr.495-6 *Jan Kollár*.509 *Jan Komenský*, 1.50k.512-3 *Woman & Children*.526-7 *J.V. Myslbek*.A208 *L. van Beethoven*.546-7 *Mikuláš Aleš*.556a *Philatelic Expo 1952*, 2k.556b *Philatelic Expo 1952*, 3k.562 *Matěj Louda* by M. Aleš, 2k.563 *Dragon-Killer* by M. Aleš, 3k.572 *Jaroslav Vrchlický*, 1.50k.624 *E. Destinová*, 30h.626 *E. Vojan*, 2k.635 *Lenin*, 30h.658 *A. Dvořák*, 30h.659 *L. Janáček*, 30h.660 *B. Smetana*, 60h.A289 *Regional Costumes*.760 *Karel H. Borovský*, 1.40k.776 *Moravian Costume*, 30h.793 *Jan A. Komenský*, 60h.*

* Art by M. Švabinský.

Czechoslovakia (continued)

- 877 *Artist & Muse*, 1.60 korun.
 876 Svatopluk Čech, 1.40k.
 896 Stamp of 1918 & Allegory, 60h.
 676-7 Antonín Zapotocký.
 801 Jan V. Stamic, 60h.*
 802 Ferdinand Laub, 60h.*
 803 František Ondříček, 60h.*
 804 Josef B. Foerster, 60h.*
 805 Vítězslav Novák, 60h.*



- 806 Josef Suk, 60 h.*
 905 Racial Equality, 60h.
 906 Peace, 1k.
 907 Mother & Child, 2k.
 999 H. Kvapilová, 30h.
 1039 Alois Mrštík, 60h.*
 A417 Butterflies.
 1326 Josef Navrátil, 30h.
 1362 Stanislav Sucharda, 30h.
 1365 Donatello, 60h.
 1460 Gothic Painting by Master Theodoric, 30h.
 1538 St. Wenceslas Chapel Knocker, 60h.
 A580 Ludvík Svoboda.
 1593 *Madonna & Child* by Levoca, 3k.
 1594 *Cinderlad* by L. Fulla, 30h.
 1598 *Spellbound Castle* by L. Fulla, 1.20k.
 1626 *St. Wenceslas Pressing Wine*, 3k.
 1628 P.O. Hviezdoslav, 30h.
 1647 Six masks, 30h.
 1661 *Girl with Doll* by Bencúr, 1.80k.

- 1681 *Autumn* by J. Lada, 60h.
 1684 *Children in Winter* by J. Lada,
 1689 Bust of St. Vitus, 3 korun.
 1714 *Banská Bystrica Market*, 1.80k.
 1727 *Song of the Barricades* by Štika, 40h.
 1748 UNESCO, 1k.
 1784 Workers Revolt by J. Nemčík, 60h.
 1847 *Nosegay* by M. Švabinský, 1k.
 1902 *St. John the Baptist*, 20h.
 1903 *August Noon*, 60h.*
 1904 *Marriage of True Minds*, 80h.*
 1905 *Paradise Sonata I*, 1k.*
 1906 *Last Judgment*, Švabinský, 2.60k.
 1910 Rembrandt, 1.80k.
 1912 Ilona Kubinyiova by Bohůň, 2.40k.
 1996 Moravian Folk Custom, 60h.
 1998 Tale of Maid Dorothea, 1.40k.
 2013 Pelicans by N. Charushin, 20h.
 2014 *The Dreamer* by L. Schwarz, 30h.
 2015 Hero on Horseback, 40h.
 2091 *Flowers* by C. Bouda, 1.40k.
 2209 *Flowers* by J. Bohdan, 3k.
 2250 Frog & Goat, 20h.
 2268 Horseback Rider by J. Bauch, 3.60 korun.
 2379 Suekichi Akaba, 10k.



- B156 St. George & Dragon, 2.40+2.60k.
 B157 St. George & Dragon, 4+6k.
 * Art by M. Švabinský.
Ethiopia
 A67 Haile Selassie.
 A79 Abuna Salama, 10-60 c.
Iraq
 - Winged Bull at Khorsabad, 50 fils. 2.40k.

Engravings for Czechoslovakia and Bohemia & Moravia by Jindra Schmidt



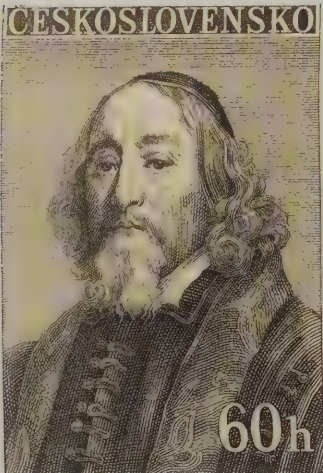
Stamic, S801



Ondříček, S803



Foerster, S804



Komenský, S793



Rembrandt, S1910



Bohemia & Moravia: Bohemian Woman, P10, H. Wenzel, P17.



SCHMIDT, Leopold. *OrEng.* With Leopold Bayer he created the ornamentation on the 10- and 100-gulden bank notes, PA85 and A86 for Austria (Kranister 1985, 94).

SCHMIDT, Thomas. *PtEng & PEng.* He engraves for the Austrian National Bank.



Rosa Mayreder



Parish Church Christ Child

SCHMIRL, Gerhart. *PtEng & PEng.* b. Steyer, Austria 1942. From 1957-1960 he studied at the National Technical School in Steyer. Mr Schmirl joined the Austrian National Bank in 1972. From 1982-1987 he attended master classes in drawing under Prof. Otto Zeiller.

Mr Schmirl has engraved bank notes for the Austrian National Bank, including the portrait of *Rosa Mayreder* on the 500-schilling bank note, P154 and postage stamps for the Austrian Postal Administration including the *Parish Church Christ Child*, S1485, the portrait of *J.F. Perkonig* on the 5 schilling, S1513 and *Printing & Paper* on the 6.50 sch., S1828.

SCHNELL, Leon. *Des.* For the Federal Republic of Germany he created an *essai* at the Bundesdruckerei for a 50-mark bank note (P21). The face has the image of *Chamberlain H. Urmiller* and the back has *Four Choirboys*.

SCHONBERG, Einar. *Des.* With Jacob Bagge he designed some high value postage stamps for Sweden, 1920-1933 (RL 1943, 68).

SCHOPFER, Pierre. *Art, Des & Eng.* b. Lausanne 1943. He attended the École des Beaux-Arts in Lausanne from 1959-1963 and served his engraving apprenticeship under A.E. Yersen. Mr Schopfer was recognized and awarded by the Beaux-Arts in 1968, the Foundation Alice Bailly in 1977 and received the Prix des Murailles in 1979. His art-work has been seen in at least 70 exhibitions between 1963-2000. Mr Schopfer created illustrations for 30 publications.

Beginning in 1967 Mr Schopfer engraved postage stamps for Switzerland, Luxembourg, Liechtenstein, Senegal and the United Nations. He also engraved bank notes for Switzerland. A 7th emission of unissued Swiss bank notes was designed by Hans Erni and redesigned and engraved by Mr Schopfer:



- Leonhard Euler* (by Emanuel Handmann),
10 francs.
Gamma Function, 10 fr. (back).
Horace-Benedict de Saussure (by Jens Juel),
20 fr.
Hygrometer & Tacul Expedition, 20 fr. (back).
Konrad Gessner, 50 fr.
Eagle from Historia Animalium, 50 fr. (back).

Postage Stamps

Liechtenstein

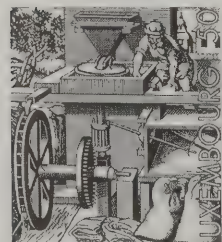
- 1055 Liechtenstein-Switzerland, 60 rappen.

Luxembourg

- 611 Emile Mayrish, 6 francs.
678 Bourscheid Castle, 6 fr.
679 Vianden Castle, 8 fr.
718 Hollenfels Castle, 7 fr.
719 Larochette Castle, 10 fr.
736 Echternach Drangery, 7 fr.
737 Mohr de Walt House, 10 fr.
775 Hennesbau Bark Mill, 10 fr.
777 Bertrange Post Office, 100 fr.



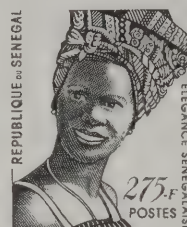
- A337 Grand Duke Jean, 1-100 fr.
953 Meles meles, 16 fr.
954 Mustela putorius, 20 fr.
955 Lutra lutra, 80 fr.
956 John the Blind, 32 fr.
973 Kalborn Mill, 16 fr.



- 974 Ramelli Mill, 50 fr.
981 Salmo trutta, 16 fr.
982 Cottus gobio, 25 fr.
983 Alburnoides, 50 fr.
1016 A.M. de Saint-Hubert, 20 fr.
1022 Charles Quint, A.

- Francesco Borromini*, 100 fr.
Albrecht von Haller (by Johann Friedrich Funk),
500 fr.
Anatomy plate, 500 fr. (back).
Louis Agassiz (by Charles Henry Jeens), 1000 fr.
Fish fossil, 1000 fr. (back).
(The preceding are illustrated in MdR.)

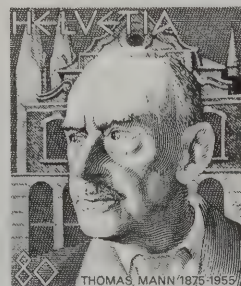
Senegal



- A106 Senagalaise Fashion, (275 fr.)

Switzerland

- 535 Alexandre Yersin, 10c.
536 Auguste Forel, 20c.
539 Frederick G. Banting, 80c.
632 Star Singer, Bergün, 5c.
633 Horse Race, Zürich, 10c.
634 New Year's Eve, Herisau, 20c.
635 Chesslete, Solothurn, 25c.
636 Rollelibutzen, 30c.
637 Cutting the Goose, Sursee, 35c.
638 Herald & Proclamation, 40c.
639 Klausjagen, Kussnacht, 45c.
640 Masked Men, Laupen, 50c.
641 Schnabelgeissen, 60c.
643 Griffins, Basel, 80c.
667 Rainer M. Rilke, 20c.
668 Paul Klee, 40c.
669 Hermann Hesse, 70c.



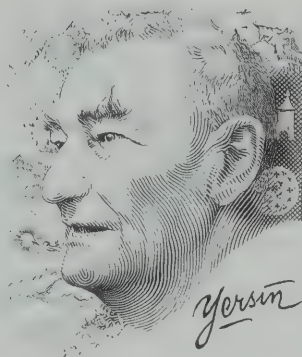
- 670 Thomas Mann, 80c.
685 Johann K. Kern, 40c.
686 Gustav A. Hasler, 80c.

Switzerland (continued)

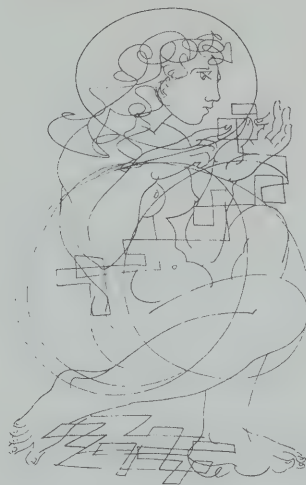
- NABA-ZÜRI 84, A. Yersin.
- 721 Gemini, Schonengrund, 1.60 franken.
- 724 Virgo, Jungfrau Monch Eiger, 2 fr.
- 725 Virgo, Schwarzee above Zermatt, 2 fr.
- 726 Libra, Fechy, 2.50 fr.
- 727 Scorpio, Corippo, 3 fr.
- 779 Mail Van, 5c.
- 785 Packet Steamer, 45c.
- 786 Postman, 60c.
- 787 Airmal Loading, 60c.
- 789 Postman ca. 1900, 80c.
- 842 Bricklayer, 2.75 francs.
- 843 Cook, 2.80 fr.
- 843A Cabinet Maker, 3 fr.
- 844 Pharmacist, 3.60 fr.
- 845 Fisherman, 3.75 fr.
- 846 Wine Grower, 4 fr.
- 847 Cheesemaker, 5 fr.
- 848 Dressmaker, 5.50 fr.
- 863 Conrad F. Meyer, 35c.
- 864 Angelica Kauffmann, 50c.
- 865 Blaise Cendrars, 80c.
- 866 Frank Buchser, 90c.
- 909 Letter "A," 90c.
- 932 Media House, Villeurbanne, 60c.
- 933 House, Breganzona, 80c.
- 948 Georges Simenon, 100c.
- 958 Dove & Faces, 60c.
- 959 Zeus as a Bull, 100c.
- 960 Liechtenstein-Switzerland, 60c.
- 970 S. Corinna Bille, 70c.
- 971 Iris von Roten-Meyer, 110c.
- 1037 Bridge, W. Lake, Yangzhou, 20c.
- B649 Brugg Ag, 90+40c.
- B650 Carouge Ge, 90+40c.
- U.N. (New York)
- A274 Rouletted, 29¢.
- U.N. (Geneva)
- A274 Rouletted, 60c.

SCHRAMM, Hans. *Des.* b. 1864, d. Vienna 1919. He designed the 1-krone bank note, P20 for Austria (Kranister 1995, 134).

SCHROM, Ernst. *Des.* This pupil of Jettmar designed the following postage stamps for Austria:



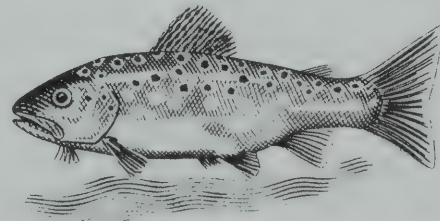
NABA-ZÜRI 84



Art by Hans Erni, use uncertain.



S. Corinna Bille, 70c, S960.



Luxembourg: Salmon, 16 fr., S981.

- 563 Esperanto Star & Olive Branch,
20 groschen.
580 Schönbrunn Breakfast Pavilion,
1.50 schilling.
589 Linz State Theatre, 1.50 sch.
593 Esperanto Star & Wreath, 1 sch.
B245 Künstlerhaus, 20+10 gr.
B246 Hans Makert, 30+15 gr.
B247 Carl Kundmann, 40+20 gr.

- B248 A.S. von Siccardsburg, 50+25 gr.
B249 Hans Cannon, 60+30 gr.
B250 William Unger, 1 sch.+50 fr.
B251 Friedrich von Schmidt,
1.40 sch.+70 gr.
B294 Vienna-Ulm Ferry Boat,
1 sch.+25 gr.
(The preceding is from the *EPJ* No. 83, 136).

SCHULZ, Louis. *PEng.* He was employed by Giesecke & Devrient in Leipzig and engraved the landscape and animal motifs on the 5-, 10- and 500-markkaa bank notes, PA43-45 for Finland (Talvio 45).

SCHURICHT, Arthur. *PtEng.* b. Leipzig, Germany 20 December 1882, d. Vienna 16 August 1945. Eng. He engraved the following postage stamps for Austria:

- | | |
|-------------------------------------|---|
| A85 Engelbert Dollfuss. | B158 Karl von Rokitansky, 12 gr. |
| B93 Ferdinand Raimund, 10 groschen. | B159 Joseph Skoda, 20 gr. |
| B97 Ludwig Anzengruber, 50 gr. | (The preceding is from the <i>EPJ</i> No. 83, 136.) |
| B157 Leopold A. von Auenbrug, 8 gr. | |

SEDLAR, Saša. *Des.* With B. Jakač and B. Simčič he designed paper money *essais* of 1, 5, 10 and 100 lire for World War II partisans in Yugoslavia (*SPPS* Nos. 39-44).

SEEGER, H. *PtEng.* b. 1878 d. 1956. For the Netherlands the engraved the following bank notes:

- P54 & 55 *Queen Emma*, (by F.X.W.J. Ziegler),
20 gulden.
P56 *Beautiful Shepherdess*, The (by P.J.
Moreelse), 10 gulden.
P51 *Women* (2) (by P. van Dijk),
100 gulden.



SEGER, Josef. *Art & Des.* b. Alt-Karlsthal, Austria 1908. He created the portrait of the *Young Soldier* on the 5-reichsmark bank note (face), P186 for Germany; issued in 1942; this note circulated until 20 June 1948. With Dr. R. Zick Mr Seger designed the 20 reichsmark, P185 with the image of a *Young Lady with Edelweiss* (see Austria P101). He designed the following bank notes for Austria: 10 (*Woman and Mint Tower in Solbad Hall*), 20 (*Woman and St. Stephen's Church*) & 100 schillings, P122, P123 and P124, and an *essai* for 10 shillings. The village of *Maria Wörth* and *Lake Wörth* on the 50 schilling (back), P100 was painted by Seger (Kranister 1985, 180, 182 & 200). Seger designed the following postage stamps for Austria:

- | | |
|--------------------------|---|
| A46 Parliament Building. | A48 Austrian Arms. |
| A47 Austrian Arms. | (The preceding is from the <i>EPJ</i> No. 83, 136.) |

SEIDEL, W. *PtEng.* b. Tregist by Voigtsberg 14 May 1946. He engraved postage stamps for Austria, including 3-shilling postage stamps: one honoring the *Staatsdruckerei*, S1132, and one with a portrait of *L. Ascher*, S1160.

SEIZINGER, Karl Friedrich W. *PtEng.* b. Hildburghausen, Germany 28 March 1889, d. Haarlem, the Netherlands 4 May 1978. Seizinger's father, a photographer, wanted his son to follow that profession, however, the young man chose engraving. After an apprenticeship as a copper engraver Karl Seizinger worked at the Cartographic Institute in Berlin.

Following World War I, in which he served, Seizinger moved to Helsinki and engraved for the Bank of Finland. A few years later his submission of a portrait of President Masaryk was accepted and the engraver moved to Prague to engrave postage stamps and at least one bank note for Czechoslovakia dated 1929, a 50 korun (medallion on back), P22. Mr Seizinger also prepared an *essai* for the preceding 50k (NPS 17). From 1924-1926 studied at the Academy of Graphic Arts under Max Švabinský.

With the Germans approaching this German national moved to Yugoslavia, where he engraved postage stamps for two years. Seizinger returned to Germany, but rather than work for the Nazis, he was able to secure a position in Croatia, where he engraved postage stamps and became Professor of Graphic Arts.

Seizinger joined Joh. Enschedé and Sons in the Netherlands from 1946-1961 to engrave bank notes and postage stamps. The first U.N. stamps were issued in 1951; Seizinger engraved some of these stamps (R.L. Spofford, *EPJ* No. 52, 219).

SELMA, Fernando. *Eng.* He was working in Spain in the late 18th century (Mörck 74).

SERVEAU, Clement. *Des.* (See Clement Serveau)

SHAFI, ____. This Iranian, who was trained at De La Rue, engraved the procession on the 5000-rials bank note, P139 for Iran.

SHAMIR, G. *Des.* For Israel he designed the ½ & 1 lira and the 5-50-lirot bank notes, P29-33. A portfolio with photographs, designs and *essais* for this series was illustrated in *Coin World*, 22 April 1980, (20 & 21). The portfolio was sold by Ark Auctions in 1980.



Scientist and the Dead Sea Scrolls, Israel 10 lirot, P32.

SILVESTER, Richard. *Eng & Pr.* This early 19th century engraver "could claim to have engraved plates for almost a hundred banks" including an armed and helmeted *Britannia* on the Plymouth Bank £5 and the Whitby Bank £1 (H&K 72, 76, 86). He operated at 27 The Strand, London (Mackenzie 29).

SIMČIĆ Branko. *Des.* He designed the following World War II partisan notes for Yugoslavia: 1, 5 and 10 lire, PS110-112; various denominations, PS118; 1, 5, 10, 50, 100, 500 and 1000 lire, PSNL; with B. Jakač and S. Sedlar he designed *essais* for 1, 5, 10 and 100 lire (SPPS Nos. 19-21, 22, 45-53, 39-44).

SIMPSON, I. *Des.* He designed the 3d and 5/s postage stamps for Fiji in 1938 (F&L 80).

SIVKO, Václav. *Art & Des.* b. Prague 29 June 1923, d. 1974. This theatrical designer created bank note *essais* for 1000 korun for Czechoslovakia (NPS 21, 27 and BG).

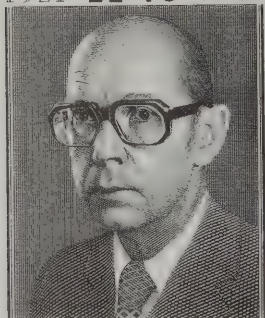
SJÖÖBLOM, Lars. *PtEng.* b. 1956. He engraved the following stamps for Sweden: *Birds*, *Toni Morrison*, 6k., S2040, *Sigrid Undset*, 6k., S2311 and *Astrid Lindgren*, 5k., S2431d.

ŠKARBAN, L. *PEng.* For Czechoslovakia he engraved the Bratislava landscape on the back of the 50-korun bank note, P96.

SKIPPER and EAST (see Charles Skipper & East).

SLAMA, Victor Thomas. *Des.* He designed a postage stamp with *Cupid as Postman*, B278 for Austria.

1921-22·10-1981



CZ. SLANIA 60

SLANIA, Czesław. *PtEng & PEng.* b. Czeladz (Katowice), Poland 22 Oct. 1921. He could draw before he could read and write. As a child Mr Slania often used the small images on paper money and postage stamps as models. During his primary schooling and the German occupation of Poland he worked for a photographic firm. He contributed to the resistance during World War II by forging identification papers. Following secondary school Mr Slania studied under M.R. Polak at the Academy of Fine Arts in Krakow. For his diploma requirement he engraved Jan Matejko's *Battle of Grunwald*; it took the engraver two years to complete. (The stamp-like portrait was engraved by Mr Slania.

In 1950, after one year of training, Mr Slania joined the State Printing Office in Lodz. From 1951-1956 he designed and engraved 49 postage stamps for Poland. In August 1956 he was given political asylum in Sweden, and three years later he joined the Swedish Postal Administration. In addition to his prolific work for Sweden, Mr Slania has designed and engraved stamps and bank notes for numerous countries. The number of postage stamps he has engraved now exceeds 1000; the following list is not intended to be complete. Mr Slania holds the position of court engraver to Denmark and Monaco. Like Alfred Hitchcock, Michelangelo and others, he often includes his own likeness in his work.

Bank Notes

Argentina

P318 *Juan Bautista Alberdi*, 5000 pesos.

Brazil

P203 *Rui Barbosa*, 10,000 cruzeiros (eng. with Martha Elsa Sasian Alvarado).

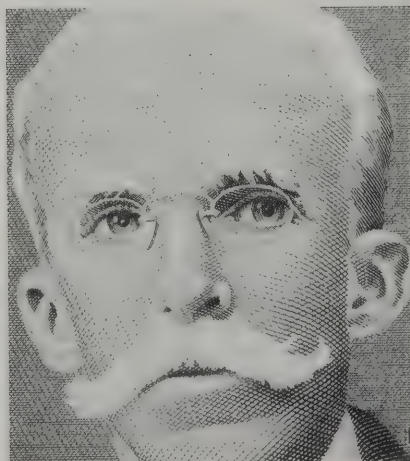
P204 *O. Cruz*, 50,000 cruzeiros (trees on back only).

P205 *J. Kubitschek*, 100,000 cruzados (back).

P210 *Trees*, 50 cruzados (back).

P222 *A. Ruschi*, 500 novo cruzados.

P231 *Natives* (des. and eng.), 1000 cruzeiros (back).



Canada

P105 Sir Robert Borden, \$100.

Israel

P49 & 51A *Rabbi M.B. Maimon-Maimonides*,
1000 shekels & 1 new shekel.

P52 *L. Eshkol*, 5000 shekels, P50 & 5 new
shekels.

P53 *Golda Meir*, 10,000 shekels,
P51 & 10 ns.

P55 *S.J. Agnon*, 50 new shekels.

Kazakhstan

P8 *Suinbai*, 3 tenge.

P10 *Shoqan Valikhanov*, 10 tenge.

Venezuela

P60 *Ayacucho* (painted by Tovar y
Tovar-Herrera Toro),
10 bolivares (back).

P61 *José Antonia Paez*, 20 bolivares.

Postage Stamps**Denmark**

A94 Niels Bohr, 35 & 60 öre.

421 C. Nielsen, 50ö.

425 C. Kold, 50ö.

436 Margrethe & Henri, 50ö.

445 H.C. Stonne, 60ö.

456-7 Frederik IX.

461 *M.A. Nexø*, 80ö.

462 N. Stensen, 1k.

463 Abstract Design, 60ö.

469 Elephant, 30ö.

477 B. Thorvaldsen, 2k.

478 M. Fibiger, 80ö.

488 Frederik IX, 60ö.

490 N.F.S. Grundtvig, 1k.

517 J.V. Jensen, 90ö.

519 P.C. Abildgaard, 1k.

A159 Frescoes.

565 Ferslew's Essays, HAFNIA 76.

A161 Queen Margrethe.

A179 Glass Production.

573 V. Pedersen drawing, 70ö.

574 H.C. Andersen, 90ö.

575 L. Frohlich drawing, 1.30k.

582 Cats, 90ö.

A205 Coins.

A211 Airplanes.

747 *N.F.S. Grundtvig*, 2.50k.

750 Billiards, 3.70.

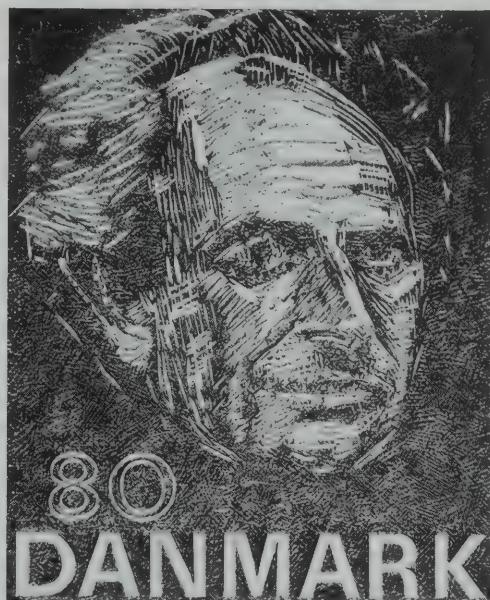
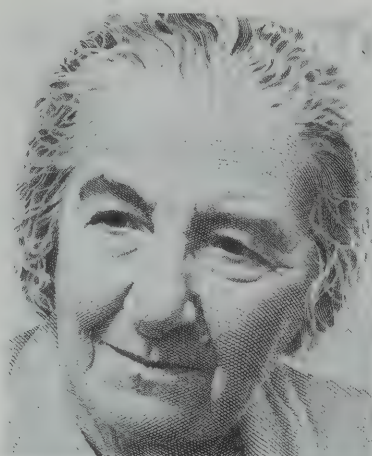
843A HAFNIA 87.

SP16 Princesses Margrethe, Benedikte &
Anne-Marie.

SP22 Margrethe, Henrik & Prince.

SP24 Child, 60+10ö.

SP27 Queen Margrethe, 90+20ö.



M.A. Nexø, 461.



N.F.S. Grundtvig, 747.

Faroe Islands

- 21 Faroe Boat, 125 öre.
- 23 Faroe Mailman, 160ö.
- 39 Old Library, 140ö.
- 40 New Librark, 180ö.
- 42 Ram, 25k.
- 53 J. Jakobsen, 150ö.
- 54 V.U. Hammershaimb, 200ö.
- A20 Kirkjubour Pew Gables.
- A21 Sketches of Old Torshavn.
- A22 Ring Dance.
- A28 Chessmen.
- A35 Faroese Smack.
- A37 Views of Torshavn.
- A39 Paintings.
- 95 N.R. Finsen, 250ö.
- 96 A. Fleming, 400ö.
- 106-7 EUROPA, 250 & 500ö.
- 108 S. Patursson, 2k.
- 109 J. Patursson, 2.50k.
- 110 J.H.O. Djurhuus, 3k.
- 111 H.A. Djurhuus, 4.50k.
- A46 Old Stone Bridges.
- A47 Farmhouses.
- A48 EUROPA, Nordic House.
- A50 Hestur Island.
- 175 J-F. Jacobsen, 270ö.
- 176 C. Matras, 300.
- 177 W. Heinesen, 470ö.
- 178 H. Bru, 650ö.
- A57 Kirkjubour Cathedral Ruins.
- A58 Havnar Church.

France

- 1830 Greek Sculpture, 4 francs.
- B547 Woman Reading, 1.60 fr.+40c.

Great Britain

- 991 Henry VIII & Mary Rose, 15½p.
- 992 Adm. Blake, Triumph, 19½p.
- 993 Lord Nelson & Victory, 24p.
- 994 Lord Fisher & Dreadnought, 26p.
- 995 Viscount Cunningham & Warspite, 29p.
- A332 Royal Mails.
- A359 Queen Victoria & Events.

Greenland

- A12 Frederik IX.
- 66-7 N. Bohr, 35 & 60öre.
- 68 S. Kleinschmidt, 35ø.

**Faroe Islands 42.**

- 69 Princess Margrete II & Prince Henri, 50ø.
- 70 Frederik IX & Map, 60ø.
- 71 Whale Diving, 1k.
- 72 Narwhal, 2k.
- 73 Polar Bear, 5k.
- 74 Wallruses, 10k.
- 75 Musk Ox, 25k.
- 76 Celebration at Jakobshavn, 60ø.
- 77 H. Egede & G. Rask on Haabet, 60ø.
- 78 Mail-Carrying Kayaks, 50ø.
- 79 Umiak, 70ø.
- 81 Dog Sled, 90ø.
- 83 Schooner Sokongen, 1.30k.
- 84 Longboat, 1.50k.
- 85 Helicopter, 2k.
- A22 Queen Margarete II.
- 98 Trawler & Kayaks, 1k.
- 99 Royal Trade Dept. Cent., 2k.
- 100 Falcon & Radar, 90ø.
- 102 Tupilac, 6k.
- 103 Soapstone Sculpture, 7k.
- 104 Eskimo Family, 8k.
- 105 Inuit Cult Mask, 9k.
- 106 J. Bronlund, 1k.
- 107 Meteorite, 1.20k.
- 109 H. Egede & Settlers, 2.50k.
- A34 Queen Margrete II & Map.
- B3 Greenland Boys in Tower, 60+10ø.
- B5 Frederik IX & Dannebrog, 60+10ø.
- B6 Heimaey Town & Volcano, 70+20ø.
- B7 Arm Pulling by H. Egede, 100+20ø.
- B9 Stone Tent Ring, 1.60k+20ø.

Iceland

- 404-5 Five Ancient Ships.
 581 NORDIA 84.
 584-5 K. Eldjam, 6 & 6.50k.
 641 R.C. Rask, 20k.

Ireland

- A103 Irish Rugby, 3½ & 12p.

Jamaica

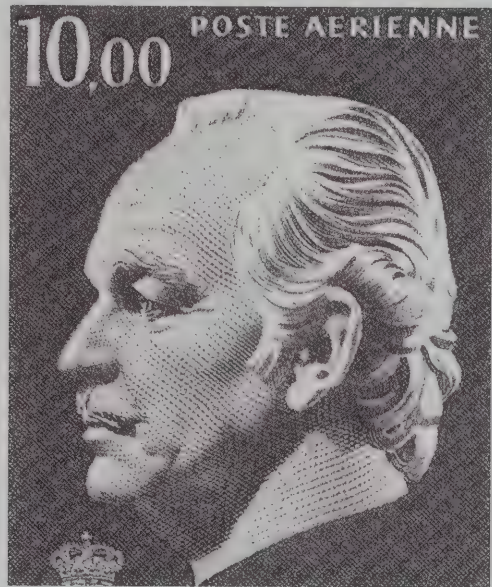
- 643-51 N.W. Manley.
 652-6 Sir A. Bustamante.
 657-60 Sir A. Bustamante.
 661 Coat of Arms, \$1.

Monaco

- 1051 Prince Albert, 20c.
 1137 H. Dunant, 5 fr.
 1166 Prince Albert, 10 fr.
 1228 M. Pagnol, 1.80 fr.
 1339 St. Francis of Assisi, 1.40 fr.
 1344-5 Belle Epoch.
 1367 Princess Grace, 10 fr.
 1385-6 Belle Epoch.
 1395 Nobel Literature Medal, 2 fr.
 1410-17 Drawings by H. Clerissi.
 1436-7 Belle Epoch.
 1461-3 Philatelic Expo.



- 1695-6 Belle Epoch.
 1750-55 Drawings by H. Clerissi.
 1821-5 Drawings by H. Clerissi.



- AP37 Prince Ranier III.

Poland

- 499 Gen. Dabrowski (Slania's first stamp), 45 groszy.
 518 B. Bierut, 45g.
 533 Coal Mining, 1.20 zl.
 544 N. Gogol, 25g.
 558 Avicenna, 75g.
 559 V. Hugo, 90g.
 593 Wawel Castle, 80g.
 643 Olsztyn, 1.55 zl.
 654 Books & Publications, 1.40 zl.
 655 Loading Ship, 1.55 zl.
 658 T. Kosciuszko, 60g.
 663 Beaver, 3 zl.
 666 F. Chopin, 40g.
 672 N. Copernicus, 40g.
 737 Ghetto Monument, 40g.
 754 Javelin Thrower, 60g.
 2529 Black Madonna, 65 zl.
 3520 Pope John Paul II, 8 gr.
 3521 Black Madonna, 1.10 zl.
 3522 Pope's crozier, 1.55 zl.
 B65 Swierczewski-Walter, 45+15g.
 B83 L. Warynski, 30+15g.
 B88 H. Sienkiewicz, 45+15g.
 B99 Auto Assembly, 45+15g.
 C30 Warsaw, 1.40 zl.

San Marino

- A165 16th Century Armor.
 - St. Marinus *essai*.
 - Susanna at Bath *essai*.
 - Nativity *essai*.
 - St. Francis of Assisi *essai*.

- 1464 Prince Antoine I, 2.10 fr.
 1488-9 Belle Epoch.
 1500 Nat'l Post. Stamp Centennial.
 1515 Ranier & Albert, 20 fr.
 1516-24 Drawings by H. Clerissi.
 1543 Statue of Liberty, 5 fr.
 1546-7 Belle Epoch.
 1562a Prince Ranier, 4 fr.
 1562b Prince Louis, II, 4 fr.
 1562c Philatelic Bureau, 8 fr.
 1597 L. Jouvett, 3 fr.
 1605-6 Belle Epoch.
 1637 F. Nansen, 4 fr.
 1638-9 Belle Epoch.
 1681 Prince Rainier III, 20 fr.

Sweden

- A135 J. Alstromer.
- 620 Ice Hockey, 25 öre.
- 643-4 Seal of Archbishop Stephen.
- 697 Speed Skating, 25ö.
- 699 National Museum, 2.30k.
- 704-6 Drottningholm Theater.
- 714 Field Ball Player 45ö.
- 724 Table Tennis, 35ö.
- 747A N. Holgersson, Wild Goose, 65ö.
- 751A Mail Coach, 1.20k.
- A203 Around the Arctic Circle, 45ö.
- A156 Prince Eugen.



- A187 Birds & Animals.
- 811 Worker by A. Amelin, 55ö.
- 832 B. Bergman, 55ö.
- A197-8 Swedish Fairy Tales.
- A206 Shipping Industry.
- 869 Love not War, 55ö.
- 870 Four-leaf Clovers, 70ö.
- 873-7 Birds, 30ö.
- 886-7 Terns in Flight.
- A215 Stone Carvings, 55 & 65ö.
- A218 Christmas Customs, 35ö.
- A220 Women Athletes, 55ö.
- A225 Glassmaking, 65ö.
- 940-5 Gustavian Art.
- 959 King Gustaf VI Adolf, 75ö.
- A246 Chinese Objects.
- 993 Orpheus & Eurydice (opera).
- 999 Worker Confederation, 75ö.
- A255 Swedish Explorers.
- A256 Nordic Museum.
- 1050 Picasso sculpture, 1 kronor.
- A272 King Carl Gustav XVI.
- 1092 Mr Simmons by A. Fridell, 45ö.

- 1106 Children's Program, 75ö.
- 1107 TV Parliamentary Debate, 75ö.
- 1110 Jenny Lind, 1k.
- 1140 Key Fiddle Player, 75ö.
- 1141 Romeo & Juliet Ballet, 7k.
- A309 Jesse at Foot of Genealogical Tree.
- 1146 Mourning Mary, 90ö.
- 1154 Lacemaker, 1k.
- A320 Views of Angermanland.
- 1201-2 Politeness by O. Andersson.
- A337 Calle Schewen.
- 1234 Brown Bear, 1.15k.
- A354-6 Travels of Carl von Linn.
- 1253 Laurel & Scroll, 2.50k.
- 1255 Nude by K. Isakson, 1.15k.
- 1256 I. Arosenius, 4.50k.
- 1258 Coronation Carriage, 1.70k.
- A364 Mushrooms.
- A374-6 Canals.
- 1298 Swedish Rococo.
- 1319 Victoria & King Carl XVI, 1.30k.
- 1351 Gyrffalcon, 50k.
- 1392 Knight by Bauer, 1.65k.
- 1386e "Cries & Whispers," 2.40k.
- A432 Living Together.
- 1453 Sweden-U.S. Relations, 2.70k.
- 1473a W. Stenhammar, 1.80k.
- 1473b Aniara (opera), 1.80k.
- 1473c Lars Gullin, 1.80k.
- 1473d ABBA, 1.80k.
- 1473e Hans-Anders, Violinist, 2.70k.
- 1506-7 F. Bremer Association.
- 1518 Bombycilla garulus, 1.60k.
- 1519 Dendrocopos major, 1.60k.
- 1538-9 St. Cnut & Cathedral, 2k.
- 1553b Development, M. Andersson, 2.70k.
- 1596 King Carl XVI Gustav, 2.10k.
- 1598 King & C. Milosz, 2.10k.
- 1600 Royal Family, 2.10k.
- A493 Mail Handling.
- 1646 King Gustav I Vasa, 2.10k.
- 1648 H.C. Nordenflycht, 2.10k.
- 1654-6 Circus in Sweden, 2.10k.
- 1672 New Sweden, 3.60k.
- 1673 Bishop Hill, 3.60k.
- 1676-7 New Sweden Anniversary.
- 1694-9 Paintings, 2.20k.
- 1705 Forest & Pond, Finnmarken, 2.20k.
- A685 Jan Lindblad's Tigers.
- 2310 Nadine Gordimer, 6k.
- 2312 King Sigismund, 7k.
- 2415 Alfred Nobel, 8k.
- 2374 *Glorious Exploits of Swedish Kings* (art by D.K. Ehrenstrahl, 1628-98), 50k. (Slania's 1000th stamp).

United Nations (NY)

473 Human Rights, 22¢.

474 Engraver, 44¢.

United Nations (Austria)

62 Stamp Collecting, 3.50 sch.

United States

2036 U.S.-Sweden, 20¢.

2154 World War I Memorial, 22¢.

2184 Earl Warren, 29¢.

United States (continued)

2749 Grace Kelly, 29¢.

3504 Alfred Nobel, 34¢.

Vatican

1153 Pope John Paul II, 800 lire.

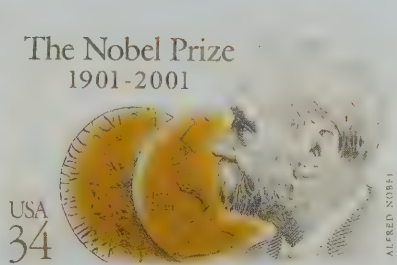
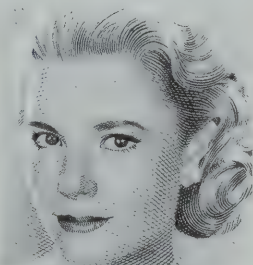
1154 Black Madonna, 1200 lire.

1155 Pope's crozier, 2000 lire.

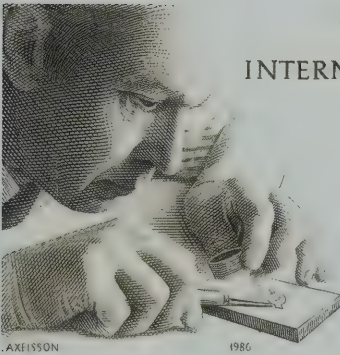
Postage Stamps Engraved by Czeslaw Slania



Sweden Scott 1319, 1110 & 1140.

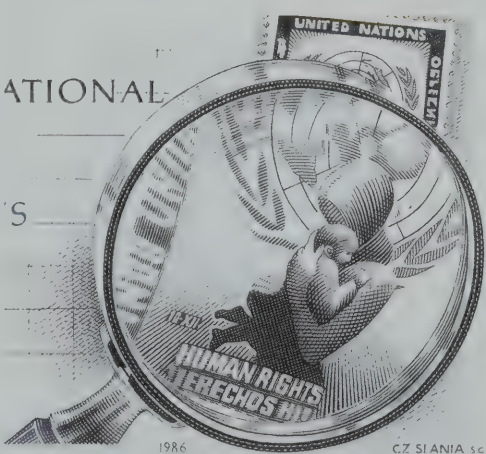


U.S. Scott 2036, 2749 & 3504.



44c

United Nations Scott 474 & 473.



SLATER, _____. *Eng.* He was employed by Perkins, Bacon. (DR 45).

SLEPER, J.B. *Des.* b. 1919. For the Netherlands he designed a 25-gulden bank note (*eng.* S.L. Hartz), P84 with *King Solomon*. In addition Mr Slexer designed *essais* for 10, 20, 25 and a 100 gulden. The latter, dated 2 Jan. 1950 has the *Parable of Lazarus*, engraved by A.E. Yersin. The 10 gulden, dated 1946 has the image of *King Solomon* and the other dated 1949 the image of *St. Francis*. These are illustrated in Bolten (134, 138, 170, 171, 208, 209).



SMITH, Anthony. *PtEng & PEng.* After he left secondary school at 16 Mr Smith spent one year at Sir John Cass School of Arts and Crafts, at the advice of his art teacher. From silversmithing, jewelry and engraving Mr Smith chose the latter, assuming it was the easiest: how wrong, he said, he was. After one year he applied for a position at DLR and was accepted as a trainee. Mr Smith served his apprenticeship under Harry Carradine from 1967-1971. Mr Smith approached management and after considerable discussion he obtained permission to learn portrait engraving. Joseph Keen readily agreed to train the young engraver. During this training Mr Smith continued studies in life drawing and sculpture. Mr Smith's first bank note portrait was the *Boy with Hat* on

the Ghana 50 cedis, P25. This excellent portrait suggests the artistry of a mature portrait engraver.

Following a disagreement with management, Mr Smith resigned from DLR on 9 May 1989. He is a good artist and is considered an extremely sensitive engraver who took great care in his work. His engraved portraits confirm this observation. Knowing this Joseph Keen brought Tony Smith to Harrison & Son on 13 June 1989; he remained there until 1993 when DLR took over Harrison's bank note contracts.

No longer a working engraver, Mr Smith devotes his time to fine art and has created a journal in which he has recorded all the "urban green places of Hastings and St. Leonards" in text, drawings, photographs in addition to personal observations. Mr Smith says the theme is about "place" and the "sense of place." Mr Smith treasures his days with engraving colleagues Joe Keen, Harry Carradine and others, but is now immersed in the world of fine art, and will certainly make his mark there as he did as an engraver.

Bank Notes

Angola

P101 *Tree & Plants*, 100 escudos (back).

Bahrain

P11 *Building*, 20 dinars (back).

Botswana

P4 *Building*, 10 pula (back).

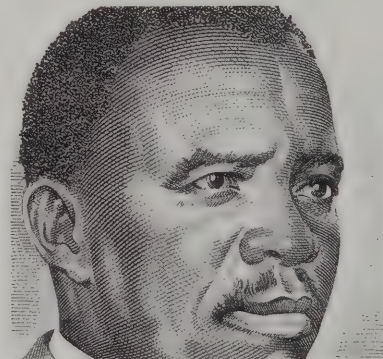
P11-13, 15 & 16 *O.K.J. Masire*.

Brunei

P13-19 *Sultan Hassanah Bolikiah*, 1-1000 ringgit.

Cayman Islands

P3 & 7 *Beach Scene*, \$10 (back).



Costa Rica

P248 *Supreme Court*, 100 colones (back).

Dominican Republic

P120 *Altar de la Patria*, 20 pesos.

P122 *Banco Central*, 100 pesos (back).

P124 *Columbus' Fortress*, 1000 pes. (back).

Ethiopia

P31 *Kudu, Caracal & Semien Mounnains*, 5 birr (back).

Ghana

P25 *Boy with Hat*, 50 cedis.

Gibraltar

P22 *Governor's House*, £10 (back).

Guatemala

P58 *Tical Temple*, ½ quetzal (back).

P89 *M. Granados*, 10 quetzales.

Guinea-Bissau

P7 *F. Mendes*, 500 pesos.

Haiti

P250 *H. Christophe*, 100 gourdes.

Honduras

P61 *Island & Port of Amapala*, 2 lempiras (back).

Hong Kong

P78 *Chinze*, \$50.

P80 *Phoenix*, \$500.

India

P84 *Parliament House*, 50 rupees.

Iraq

P70 *Waterfalls*, 5 dinars.

Ireland, Northern

P193 *W.A. Traill*, £5.

Jamaica

P73 *S. Sharpe*, \$50.

Jersey

P14 *Gorey Castle*, £20 (back).

Kazakhstan

P12 *Abilkhair Khan*, 50 tenge.

P7 *Al-Farabi*, 1 tenge.

Kenya

P26 *Buildings*, 50 shillings (back).

Lebanon

P68 *Ruins*, 500 livres (back).

Lesotho

P7 *Mosotho Herdsboy*, 20 maloti (back).

Macao

P63 *Dragon*, 1000 pataca.

Madagascar

P67 & 71 *Boy with Fish*, 500 francs.

Malawi

P13 *Fishermen*, 50 kwacha (back).



Boy with Hat, Ghana P25.



W.A. Traill, N. Ireland P193.



J.B. Dunlop, Northern Ireland essay PNL.

Mozambique

P124 *Elephants*, 100 meticas (back).

Namibia

P5, 7 & 9, *Captain H. Wittbool*, \$20-\$100.

Nepal

P19 *Himalayas*, 100 rupees.

P28 *Elephant*, 1000 rupees (back).

Peru

P141 *C. Vallejo*, 10,000 intis.

Saudi Arabia

P17 *Irrigation Canal*, 5 riyals.

P22 *Dhows*, 5 riyals.

Scotland

P118 *Building*, £20 (back).

Singapore

P11 *Public Housing*, \$10 (back).

P15 *Singapore City Skyline*, \$500.

P16 *Brahminy Kite*, \$1000 (back).

P17 *White-bellied Sea Eagle*, \$10,000.

P20 *Vessel Palari*, \$10 (back).

P22 *Coaster Vessel Perak*, \$50.

P25 *Container Ship*, \$1000.

Somalia

P17 *Gnus & Zebras*, 5 shilling.

P19 *Bank Building*, 20 shilling.

P36 *Fisherman Mending Net & Boatman*, 500 shilling.

South Korea

P43 *Adm. Yi Sun-shin*, 500 won.

South Viet Nam

P34 *Elephants*, 1000 dong (back).

Sudan

P30 & 37 *Camels*, 25 piastres.

P31 & 38 *Lyre & Drum*, 50 piastres.

Swaziland

P3 *Mantenga Falls*, 5 emalangeni (back).

P5 *Agriculture*, 20 emalangeni (back).

P16 *Cattle & Truck*, 20 emalangeni (back).

Syria

P99 *Omayyad Mosque & Craftsman*, 1 pound.

P102 *Saladdin & Krak des Chevalliers Castle*, 25 pounds.

Tanzania

P10 *Brick Making*, 50 shilingi (back).

Turkey

P195 *Tower Monument*, 500 lira.

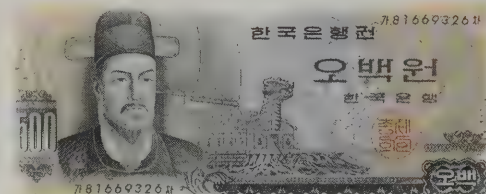
Uganda

P20-23 *Milton Obote*, 50-1000 shillings.

КАЗАХСТАН ҰЛТЫҚ БАҢКІ



Abilkhair Khan, Kazakhstan P12.



Adm. Yi Sun-shin, South Korea P43.

United Arab Emirates

P5 *Ras al-Khaimah City*, 100 dirhams (back).

Uruguay

P66 *J.E. Rodo*, 200 nuevos pesos.

Venezuela

P73 *S. Bolivar*, 1000 Bolivares.

Yemen Arab Republic

P18 *Village of Thulla*, 10 rials.

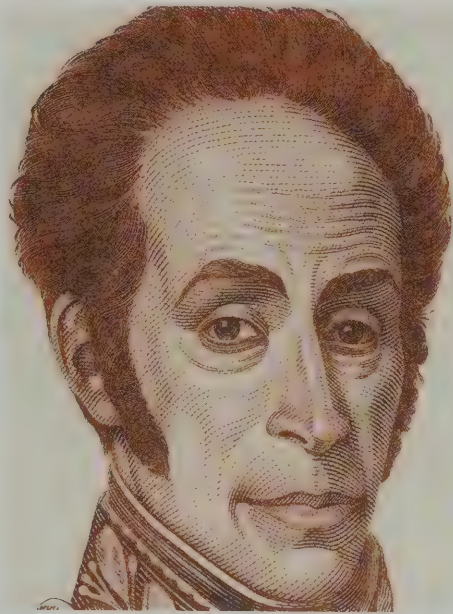
Yemen Democratic Republic

P9 *Palm Tree*, 10 dinars (back).

Zambia

P34 & 35 *Fish Eagle*, 2-500 kwacha.

P34 & 35 *K. Kaunda*, 100 & 500 kwacha.



SMITH ELDER & COMPANY, ENGRAVERS. This London company was active in the mid-19th century. They printed bank notes for the Asiatic Banking Corporation: China, 10 and 25 taels, PS117A & B, and the Straits Settlements, 10, 25, 50, 100 & 500 dollars, PS75-78.

ŠNEIDER, Bohumil. *PtEng & PEng.* b. Prague 2 March 1936. He attended the High School of Fine Art and after graduation entered the Special Fine Art School in Prague. The comprehensive training received there would equip him to design and engrave jewelry, coins, postage stamps, bank notes and other security instruments. In addition to these Mr Šneider has designed calendars, recording covers and Czech lottery tickets.

During his time at the State Printing Works from 1969 until 2000, Mr Šneider engraved postage stamps (produced for the Czech Postal Authority) and bank notes for Czechoslovakia, the Czech Republic, Slovakia and other countries.

Bank Notes

Czechoslovakia

- P94 *Orava Mountains*, 10k (back).
- P97 *K. Gottwald*, 100k.
- P98 *Vyšehrad*, 1000 korun (back).

Postage Stamps

Czechoslovakia

- 2748 Toads, 2 korun.
- 2749 Toad, 3k.
- 2750 Newts, 4k.
- 2751 Newts, 5k.
- 2818 W.A. Mozart, 1k.
- 2819 Steamship *Bohemia*, 5k.
- 2843 Everyday Homelife, 2k.
- 2857 Kubiš & Gabčík, 1k.
- 2858 Planes for G.B. & France, 2k.

Czech Republic

- 2909 *Composition* by Miro, 11k.
- 2991 UNICEF, 3k.
- 3003 Czech 1920 stamp, 3.60k.



Bela Bartok, Slovakia 210.

Slovakia

- 182 Soccer, 2 sk.
- 211 I. Bahyl, 6 sk.
- 210 B. Bartok, 3 sk.
- 259 Messerschmidt, 10 sk.
- 265 Biathlon, 6 sk.
- B29 Atlanta '96 Olympics, 12+2 sk.



St. John the Baptist by Max Švabinský engraved by Bohumil Šneider (enlarged 150%). This subject was also engraved by Jindra Schmidt for a Czechoslovak postage stamp.

In 1984, Josef Vyleťal, a friend of Mr Šneider, painted a herd of wild horses; the engraver executed an engraving based on a portion of that painting.



Bohumil Šneider, Josef Vyleťal and the photographer Josef Žák.



Wild Horses from the Vyleťal painting and *Aloys Senefelder*, inventor of lithography engraved by Šneider.

SOARDES, Leslie. *LtEng.* He was employed at W&S before moving to DLR in the 1930s.

SOLDAN, August Fredrik. *Des.* b. 1817 d. 1885. With the Danish artist Nilaus Fristrup, Mint Director A.F. Soldan created the 5- and 10-markkaa bank note designs, PA41 and PA42 for Finland.

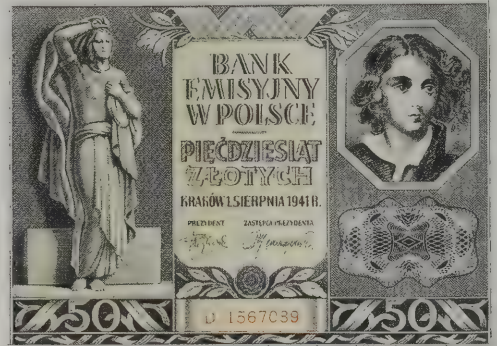
SONG, Fan. *Eng.* d. 1908. He was engaged at the Engraving and Printing Works in both Beijing and Sichuan. At the latter Mr Song had 20 apprentices during his 13 years there.

SONNENLEITER, Johannes. *PtEng & PEng.* b. Nurenberg 1825, d. Vienna 1907. He engraved the 10-, 100- and 1000-gulden bank notes, P1-3 for Austria (Kranister 1985, 108).

SOUTH AMERICAN BANK NOTE COMPANY. Located in Buenos Aires, Argentina, this security printing company began operation just prior to the arrival of Austrian engraver Ferdinand Schirnböck in 1887. Walter de Forrest Smillie, adopted son of engraver W.C. Smillie, who worked in the U.S. and Canada, is believed to have worked for this company as a letter engraver.

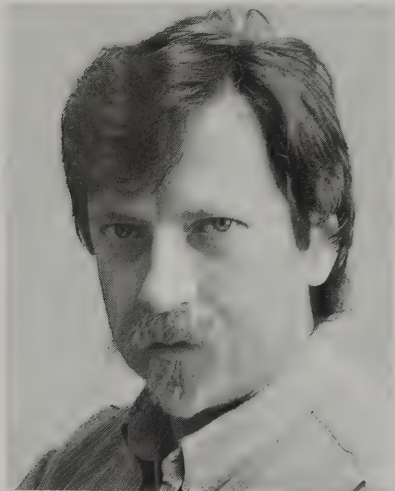
SOWINSKI, Leonard. *Des.* He designed the following bank notes for Poland:

- P50 *King Boleslaus I*, 1 zloty (des. with M.R. Polak).
 - P91 1 zloty.
 - P92 *Young Woman in Scarf*, 2 zlotych.
 - P93 *Woman*, 5 zlotych.
 - P94 *Man and Woman*, 10 zlotych.
 - P94 *Sculpture*, 10 zlotych (back).
 - P95 *Church*, 20 zlotych (back).
 - P95 & 102 *Emili Plater*, 20 & 50 zlotych.
 - P97 & 103 *Hermes*, 100 zlotych.
 - P97 *Building*, 100 zlotych (back).
 - P98 *Gorale*, 500 zlotych.
 - P98 *Mountain Gorge*, 500 zlotych (back).
 - P103 *Church Spires*, 100 zlotych (back).
- (The preceding was found in Kopicki.)



SPENCER, Asa. *Eng & Inv.* b. ca. 1800 d. 1853. He improved on the medal ruling machine and was the innovator of other bank note manufacturing devices. Spencer accompanied Jacob Perkins to England in 1817 but returned to America in 1822.

SPREMO, Bojana. *Art & Des.* This artist contributed to bank note designs for Yugoslavia. The finalized version of the 500-dinara bank note, P84 is credited to Bojana Spremo (Stojanović 1994, 148).



SRB, Martin. *PtEng & PEng.* b. Prague 29 September 1954. In 1970, following his schooling, Mr Srb joined ZUKOV in Prague, where he learned the art of medallic engraving. After two years of military service, he joined ZNAK, an engraving establishment and remained there until 1977. At that time Mr Srb joined the State Printing Works in Prague where he became engaged in all types of security designing and engraving. Mr Srb has engraved dozens of postage stamps for Czechoslovakia, the Czech Republic and Slovakia. Some of his personal and commissioned engravings are also illustrated here.

Postage Stamps

Czechoslovakia

- 2794 Helsinki Conference, 7 korun.
- 2790 World Cup, 1k.
- 2817 Bethlehem Chapel, 50 haleru.
- 2834 B. Schroeder illustration, 1k.
- 2835 S. Eidrigevicius illustration, 2k.
- 2825 TELE COM 91, 6k.



- 2886 Sts. Cyril & Methodius, 8k.
- UNESCO 1, Galileo (*essai*). Created in 1998 as a card for 75 years of the Czech Philatelic Club.

Czech Republic

- 2989 Architectural Sites, 8k.
- 2999 Biplane, 10k.
- 3017 F. Křížik, 6k.
- 3030 Parisian Antiquarians, 16k.

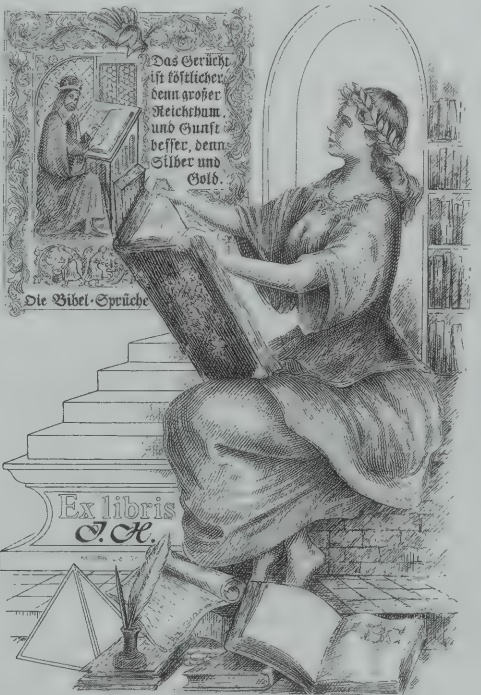


Rudolphus Joannes engraved by Martin Srb.

- 3097 V. Preissnitz, 4.60k.
- Jaroslav Panuška, 12k.

Slovakia

- 192 Comenius University, 12 sk.
- 208 National Theatre, 10 sk.
- 246 Cycle Race, 3 sk.



Ex libris for "J.H."



70 LET ZOOLOGICKÉ ZAHRADY V PRAZE
FDC

Karel Klíč, inventor of heliogravure, and *Horses* for a First Day Cover engraved by Martin Srb.

STANG, R. *PEng.* b. Dusseldorf 1831, d. Boppard 2 January 1927. He studied under Josef Keller at the Academy in Dusseldorf. For the Netherlands he engraved the *Seated Female* (model was Grietje Seel) on the 100-, 200-, 300- and 1000-gulden bank notes, P39-42, & 48.

STAPHORST, J. *PtEng & Des.* b. Haarlem 21 October 1923. At 14 he was apprenticed as an engraver. Two years later Mr Staphorst changed to graphic art, taking evening classes concentrating on drawing and graphic composition. In 1943, during the occupation, he was sent to Germany to work in an industrial plant. With his engraving skill Mr Staphorst was transferred to a German engraving firm. He was liberated by the Americans and the French in 1945.

In September 1945, on recommendation of Mr T. Schutte, a teacher of evening classes, Mr Staphorst was accepted for a three-month trial period at Enschedé and Son. He said, "this trial period lasted for almost 40 years." In addition to the *Hall of Knights* postage stamp, 2 cent +2, B185 his first, Mr Staphorst engraved and designed bank notes for Indonesia, Israel, Syria (1950s), Surinam, Portugal and the following:

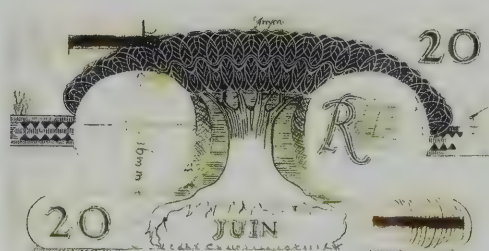
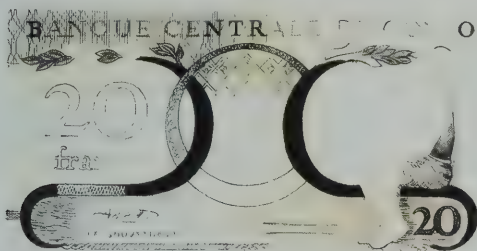
Netherlands (all designed by R.D.E. Oxenaar).

- P91 *Frans Hals* (self-portrait), 10 gulden.
- P92 *J.P. Sweenlink* (by Jan Muller), 25 gulden.
- P93 *Adm. M.A. de Ruyter* (by Karl Dujardin), 100 gulden.
- P94 *B. d'Espinoza*, 1000 gulden.
- P95 *J.V.D. Vondel*, 5 gulden (eng. W.A. van Dijk).

Congo Democratic Republic

- P4 *Girl Seated*, 20 francs (des. by J. Staphorst).
- P4 *Stylized Tree*, 20 fr. (back, des. by J. Staphorst).





Progressive proofs for Congo DR, P4 by Staphorst. These are slightly different than the issued note.



STARIKOVSKY, ____. He engraved the 5000-ruble bank note, P252 for Russia.

ŠTAUBER, Jiří. *Art & Des.* b. 12 July 1935. From 1950-1954 he studied advertising graphics at the High School of Applied Arts in Prague, and from 1957-1963 he studied at the University Graphic Art also in Prague under Prof. A. Strnadel.

Mr Štauber was employed by Pragoexport-Foreign Trade Enterprise and designed exhibits for them. He exhibited his personal work and received numerous awards.

He painted designs for two bank note *essais* for Czechoslovakia: a 20 korun in 1969 with a portrait of *Jan Žižka* and a 10 korun in 1971.

STEINHAUSEN, R. *PtEng & PEng.* b. 1883 d. 1947. For the Netherlands he engraved the following bank notes:

- P44 *Sailor at Helm*, 20 gulden.
- P47 *Minerva in Helmet*, 50 gulden.
- P49 *Portrait of an Old Man* (by Rembrandt), 10 gulden.
- P50 *W.C. Mees* (bank president), 25 gulden.
- P52 *King William III* (by J. Voorhout) and *Ship Hollandia*, 500 gulden.
- P53 *Ships*, 10 gulden.
- P58 *Women* (2) (by J.H. Steen), 50 gulden.
- P59 *Male portrait* (reversed) from *The Syndics of the Clothworker's Guild* (by Rembrandt), 10 gulden.
- P78 *Prince William II*, 50 gulden.
- P82 *Adriaentje Hollaer* (by H.M. Sorgh), 100 gulden.



STERRER, Karl. *Art & Des.* b. 1885 d. 1972. Portraits by this artist were used on the following bank notes for Austria: 500,000, 10,000, 5, 20, 50, 100 & 1000 schilling, P84, 85,

87, 88, 90, 91, 92, 93 & 117. The model for the portrait on P90 was (Dr.) Maria Neusser Hromatka. The model for the portrait on P93 was Dr Hans Brücke, as a young man. The probable model for P117 was Hubert Sterrer, son of Karl. Karl Sterrer designed the following postage stamps for Austria:

B66	Feebleness, 100+300 kronen.	B70	Alleviation of Hunger, 1000+3000 kr.
B67	Aid to Industry, 300+900 kr.	AP3	Plane and Pilot's Head.
B68	Orphans and Widow, 500+1500 kr.	AP4	Airplane Passing Crane.
B69	Indigent Old Man, 600+1800 kr.		

STEWART, Bruce. *Des.* For Australia he designed the \$5 and \$100 bank notes: P50, with the portrait of *Queen Elizabeth II*, and P55, with the portraits of renowned opera singer *Nellie Melba* and *Sir John Monash*.



STÖBER, Franz Xaver. *Eng.* b. 1795 d. Vienna 1858. With Norbert Pföhl and Thomas Benedetti he engraved the images on Austrian bank notes PA70-A74. Mr Stöber also engraved the images *Atlas and Minerva* and *Austria* on PA75-A78, PA81-A82, PA84 & PA88 (Kranister 1985, 82, 88, 92, 98).

STOECKLIN, Niklaus. *Des.* This designer of Swiss stamps, from Basle, is mentioned briefly in the *EPJ* No. 18, 97.

STOJICEVIĆ, Panta. *Art. & Des.* He prepared the preliminary drawings for the following bank notes for Serbia: *Woman and Man with Stringed Instrument*, P26; and Yugoslavia: *King Alexander* and *Equestrian statue*, P28; *King Peter* and *female profile*, P30; and *Symbols of Yugoslavia*, P33 (Stojanović 1996).

STONE, Reynolds, C.B.E. *Des.* b. 1909. Educated at Eton and Malden College, Cambridge, he learned the art of printing at Cambridge University Press. Stone spent time with designer and typographer Eric Gill before moving on to Barnecott & Pearce, Wessex Press, Taunton. "On close inspection his stamps all display flawless lettering, but unity of design is sometimes missing. This may be due to the necessity of incorporating the Queen's head, a necessity which has recently resulted in the close juxtaposition of Elizabeth with Bottom in the ass's head on the Shakespeare issue" (Mueller, *EPJ* No. 83, 113).

Mr Stone designed the £5, P375 and the £10, P376 bank notes for the Bank of England. The image of *Britannia* on the back of the £5 note was modeled by Mr Stone's daughter, Phillada Stone (Kranister 1989, 194). When Robert Austin resigned from the Bank of England in 1961, Austin and Stone acted as consultants for the Bank (H&K 127). Reynolds Stone designed the following postage stamps for Great Britain:

265	George VI, 3d.	377-8	Elizabeth II & Symbolic Wheel, 6d.
338	Elizabeth II & Welsh Dragon, 3d.	392	Elizabeth II, Paris Postal Conference, 6d.
375	Elizabeth II & Postboy, 3d.		

STORCK, Josef. *Des.* He designed the Swiss 50- to 1000-franken bank notes, P1-4 with the image of *Helvetia* by Albert Walch. With F.J. Laufberger he designed the 10- and 100-gulden bank notes, P1 and 3 for Austria. With A. Eisenmenger Storck designed the 1000-gulden bank note, P3 for Austria (Kranister 1985, 108).

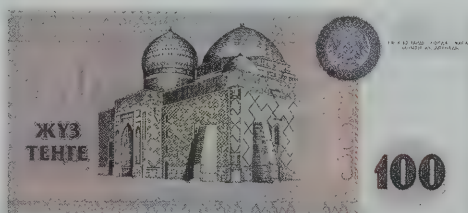
STREIFENSAND, Xavier. *PtEng.* He engraved the portraits on the 1000-gulden bank note, PA87 and the 10 gulden, PA89 for Austria (Kranister 1985, 94, 100).

STŘÍBRNÝ, Vladimír. *Art & Des.* b. 7 October 1905. He studied at the Academy of Graphic Design. For Czechoslovakia he designed bank note *essais* for 50 korun (NPS 45).

STRNAD, Ivan. *Art & Des.* b. Prague 3 April 1926. He studied at the School of Applied Arts in Prague. For Czechoslovakia he designed the following bank note *essais*: 10 korun (NPS 63 and BG), 20k (NPS 59 & 65), 50k (NPS 45), 100k (NPS 67), 200k (BG), 500k (NPS 49, 53, 71 and BG), and 2000k (BG).

STRNADEL, Antonín. *Art.* b. 10 May 1910, d. 31 October 1975. He studied at the School of Applied Arts and the Academy of Graphic Arts in Prague. Strnadel contributed the art for the Czech 50-korun bank note (NPS 45) and, with I. Strnad, the 500k (NPS 49).

STRONG, Mark. *PEng.* He was engaged at Harrison's and engraved the bank note back for the Kazakhstan 100 tenge, P13. Mr Strong is now employed by DLR.



STROHOFER, Hans. *Art & Des.* This portrait painter and lithographer was a student of Koloman Moser. Strohofer designed the following postage stamps for Austria:

495	Global Telegraphic Communication, 40 groschen.	B190	Tomb of Frederick III, 5-20 gr.
583	Children Letter-writing, 2.40 schillings.	B191	St. Stephen's Pulpit, 6+24 gr.
B189	Reaping Wheat, 3+2 gr.	B192	St. Stephen, 8+32 gr.
		B193	Madonna of the Domestics, 10+40 gr.

Austria (continued)

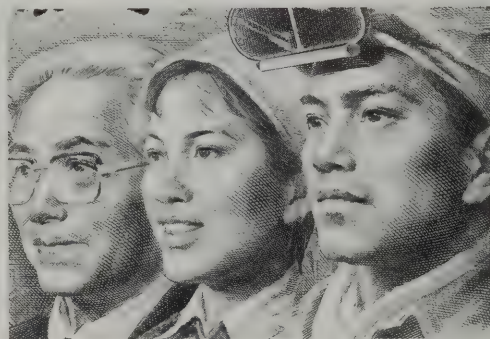
- B194 St. Stephen's Altar, 12+48 gr.
 B195 Organ at St. Stephen's, 30 gr.+1.20 sch.
 B196 Anton Pilgrim Statue, 50 gr.+1.80 sch.
 B197 St. Stephen's Cathedral, 1+5 sch.
 B198 St. Stephen's Cathedral, 2+10 sch.
 B235 Violet, 10+5 gr.
 B236 Anemone, 20+10 gr.
 B237 Crocus 30+10 gr.
 B238 Yellow Primrose, 40+20 gr.
 B239 Pasque-flower, 45+20 gr.
 B240 Rhododendron, 60+30 gr.

- B241 Dogrose, 75+35 gr.
 B242 Cyclamen, 80+40 gr.
 B243 Alpine Gentian, 1 sch.+50 gr.
 B244 Edelweiss, 1.40 sch.+70 gr.
 C54 Rooks, 60 gr.
 C55 Barn Swallows, 1 sch.
 C56 Blackheaded Gulls, 2 sch.
 C57 Great Cormorants, 3 sch.
 C58 Buzzard, 5 sch.
 C59 Gray Heron, 10 sch.
 C60 Golden Eagle, 20 sch.
 (The preceding is from the *EPJ* No. 83, p. 136.)

STURT, John. *PEng.* He is known for his engraved plates of *The Book of Common Prayer* in 1717, and was engaged to engrave vignettes for British paper money in 1702. Sturt engraved new versions in 1707 and 1712 (*The Bank of England Note*, A.D. MacKenzie 13).

SU, Xihua. *PtEng.* For 20 years he was assigned to do letter and decorative engraving, however, clandestinely, Mr Su developed into a formidable portrait engraver. When an engraving competition was held to create a portrait of *Sun Yat-sen*, Mr Su not only entered the competition but won it. His accomplishment humbled the other portrait engravers. Mr Su engraved the following notes for China:

- P887 Elder Han and Young Mongolian,
 10 yüan.
 P888 Intellectual, Farm Girl &
Industrial Worker, 50 yüan.
 P889 Four Leaders, 100 yüan.



SUBIC, Ive. *Des.* For Yugoslavia this designer was responsible for partisan *essais* not listed in Pick (*SPPS* Nos. 33-35).



SUN, Wen-Hsiung. *PtEng & PEng.* b. 1 December 1942. He is the Chief Engraver at the Central Printing Works in Taiwan. In 1957 Mr Sun began his apprenticeship at the China Engraving and Printing Works in San-Ching City under Ping-Ching Lee and Lien-Hui Chen. In 1968 he was assisting other engravers. Two years later Mr Sun spent three months of study at the Japanese Printing Bureau.

In 1970 Mr Sun moved into another profession. He returned to engraving with renewed vigor in 1986. Four years later he visited the Engraving and Printing Works in Peking and Shanghai.

Mr Sun engraved the following bank notes for Taiwan:

- P1990 *Bank Building*, 50 yüan (back).
 P1991 *Sun Yat-sen*, 100 yüan.
 P1991 *Chungshan Building*, 100 yüan (back).
 P1992 *Little League Baseball Champions*,
 500 yüan.
 P1993 *Pheasants*, 1000 yüan (back).
 P1994 *Fish*, 2000 yüan (back).



The president of the Republic of China-Taiwan, Chiang Ching-kuo (1910-1988).



SUN ENGRAVING CO. In the early 20th century this British company was developing a process called photogravure. Following the issuance of the first "Bradburys," P346-9, printed by DLR and Waterlow Brothers & Layton, the next issue was printed by the latter company and photogravure was used (Houseman 150).

SUWANSIRI, Weerachai. *Eng.* He is employed at the Note Printing Works, the Bank of Thailand in Bangkok. He was discussed in *Informationen* No. 5, 1989, a publication of the Austrian National Bank. This engraver served as an apprentice under Kurt Leitgeb and Gerhart Schmirl at the Austrian National Bank.



ŠVABINSKÝ, Maxmilián. *Art & Des.* b. Kroměříž 17 September 1873, d. Prague 10 February 1962. In Czechoslovakia he is cherished as a painter and graphic artist, especially among stamp and bank note collectors. Mr Švabinský studied at the Prague Academy and before the age of 40 was teaching at the Academy of Creative Arts. At the beautiful Cathedral of St. Vitus in Prague one of the large stained glass windows consists of *The Last Judgment*, a design by this artist. Jindra Schmidt engraved a portion of this design for Scott type 1906, a portion of a set of six stamps in type A677 issued on 17 September 1973 for the centenary or the birth of Švabinský. (The portrait was engraved by Jindra Schmidt.)

His stamp-designing career began early in the history of Czechoslovakia after World War II. Mr Švabinský was associated with the famous art nouveau artist Alfons Mucha. Also prominent in Švabinský's artist development was the engraver Eduard Karel, who, while chief of the color printing section of Grafica Unie Printing plant in Prague in 1900, took the younger man under his tutelage. Their association culminated in Karel's engraving of Švabinský's design of Masaryk, Scott type A4.

Bank Notes

Bohemia & Moravia

P7 *Prague Castle & Charles Bridge*, 50k.

Czechoslovakia

P23 *Boy with Falcon & Liberty*, 100 korun.

P23 *Couple & T.G. Masaryk*, 100k. (back).

P26 *History*, 1000k.

P26 *F. Palacký*, 1000k. (back).

P67 *Liberty*, 100k.

P75 *B. Smetana*, 5000k.

P75 *Prague National Theatre*, 5000k back).



Sketches for P23.

(Courtesy of the Czech National Bank.)



Slovakia

P1 & 3, overprinted on Czech P23 & 26.
PNL 100, 1000 & 5000k *essais* (NPS 17).



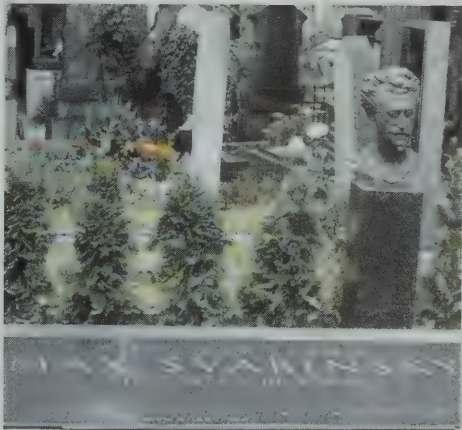
Jarmila Novotná, the model for *Liberty* on P23, signed the 1938 portrait in 1988. It represents her role in Smetana's opera the *Bartered Bride*.



History, engraved by Karel Wolf, Czechoslovakia P26.



Vaclav Fajt paid homage to Švabinský by designing and engraving this signed souvenir card; and Švabinský's gravesite at Vyšehrad in Prague.



Czechoslovakia—Postage Stamps

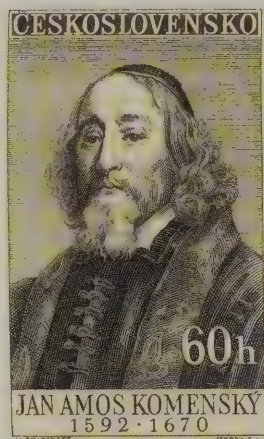
- A4 Pres. T.G. Masaryk.
- A10 Pres. T.G. Masaryk.
- A84 10th Sokol Summer Games.
- A89 Republic Allegory.
- A116 Pres. E. Beneš.
- A126 Republic Greeting Sokol Marchers.
- A130 Jindřich Vaníček, 1 & 3 korun.
- A130 Josef Scheiner, 1.50 & 2k.
- A131 F. Palacký & L. Rieger.
- 374 P.O. Hvězdoslav, 50 haleru.
- 375 V. Vančura, 80h.
- 376 J. Šverma, 1k.
- 377 J. Fučík, 2k.
- 378 J. Wolker, 4k.



A126 engraved by J. Schmidt.

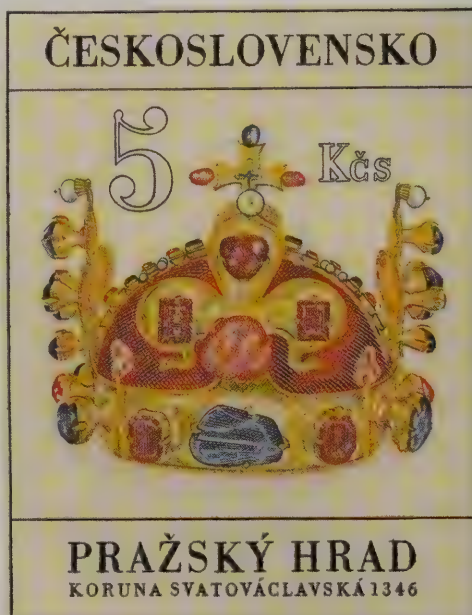
Czechoslovakia (continued)

- 379 A. Jirásek, 8k.
 A168 Julius Fučík.
 529 L. van Beethoven, 1.50k.
 607 Julius Fučík, 40h.
 699 J. Arbes, 20h.
 700 J. Štursa, 30h.
 701 E. Marothy-Sotesova, 40h.
 702 J.V. Sládek, 60h.
 703 Alexander S. Popov, 75h.
 704 Jan Holly, 1.40k.
 705 Pavel J. Šafařík, 1.60k.
 781 Ivan Olbracht, 15h.
 793 Jan A. Komenský, 60h.
 801 Jan V. Stamic, 60h.
 802 Ferdinand Laub, 60h.
 803 František Ondříček, 60h.
 804 Josef B. Foerster, 60h.
 805 Vítězslav Novák, 60h.
 806 Josef Suk, 60h.
 877 *Artist & Muse*, 1.60h.
 896 1918 Stamp & Allegory, 60h.
 910 Frederic J. Curie, 60h.
 925 Antonín Slavíček, 80h.
 1019 Alfons Mucha, 60h.
 1039 Alois Mrštík, 60h.
 1040 Joža Úprka, 60h.
 A417 Butterflies.
 1098 František Škroup, 20h.
 (See J. Schmidt for additional designs.)



ŠVENGBÍR, Jiří. *PEng & PtEng.* b. Prague 19 April 1921, d. Prague 3 March 1983. He studied at the High School of Applied Arts under Prof. Strnadel. From 1950 he was a member of the Hollar group. Mr Švengbír received numerous awards for his postage stamp creations. He engraved the following postage stamps for Czechoslovakia:

- 854 George of Poděbrad, 30 haleru.
 855 Prague, 60h.
 1180 9th century ring, 30h.
 1181 9th century disk, 1.30 korun.
 1336 *Young Woman* by Titian, 5k.
 1390 St. Wenceslas Crown, 5k.
 1435 *Spring* by V. Hollar, 1k.
 1437 *Snow Owl* by Purkyně, 1k.
 1438 *Tulips* by V. Špála, 1k.
 1510 P.J. Brandl, 1.20k.
 1542 *Business* by Gutreund, 30h.
 1545 *Tapestry* by J. Bauch, 1.40k.
 1546 *Cabaret Performer*, 2k.
 1552 *Josefina* by J. Mánes, 2k.
 1555 *Madonna* by Dürer, 5k.



J ŠVENGBÍR-DEL SC 1966



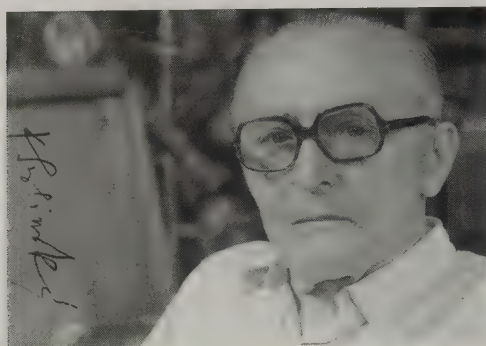
- 1592 *Princess Hyacinth*, 1.60k.
 1634 *Music by Mucha*, 30h.
 1635 *Painting by Mucha*, 60h.
 1636 *Dance by Mucha*, 1k.
 1637 *Ruby & Amethyst*, 2.40k.
 1659 *Resurrection*, 1k.
 1713 *Walk by Night*, 1.40k.
 1731 *Summer by V. Hollar*, 1.60k.
 1752 *Abbess' Crosier*, 3k.
 1781 *Woman with Pitcher*, 1.40k.
 1817 *Adam & Eve*, 3k.
 1818 *Czech Arms*, 3k.
 1884 *Royal Legate*, 3k.
 1885 *Seal of Charles IV*, 3k.
 1937 *Golden Cockerel*, 3k.
 1938 *Monstrance*, 3k.
 1982 *Vase with Flowers*, 1.60k.
 2040 *Gold Earring*, 3k.
 2041 *Přemysl & Bohemia Arms*, 3.60k.
 2081 *Prague*, 3k.
 2082 *Faun & Satyr*, 3.60k.
 2114 *Onyx Bowl*, 3k.
 2115 *Bronze Horse*, 3.60k.
 2176 *Ottokar II*, 3k.
 2177 *Charles IV*, 3.60k.
 2238 *Ottokar II Crown*, 3k.



- 2330 *Armorial Lion*, 4k.
 2384 *Carved Dragon*, 3k.
 2385 *St. Vitus Cathedral*, 4k.

SVOLINSKÝ, Karel. *Art, Ill & Des.* b. 14 Jan.1896, d. Prague 16 September 1986. This artist is a true Renaissance man: painter, graphic artist, illustrator, theatrical set designer and creator of mosaics. Mr Svolinský began his studies in 1910 as a woodcarver; later he attended art school and worked under Professors S. Záležák and B. Kafka. From 1922-1927 he studied sculpture under Prof. F. Kysela. Afterward, and until 1945, he worked as an independent engraver and painter.

Svolinský exhibited his works in the major cities in his homeland and Vienna; his first exhibit in the Austrian capital was in 1934. In 1937 he received the French Grand Prix medal.



In 1945 Mr Svolinský became professor for the School of Applied Arts in Prague. In 1953 and again in 1956 he was given the title of Artist Laureate and in 1961 most deserving artist in Czechoslovakia. Mr Svolinský designed the following bank notes for Czechoslovakia:



Girl with Flowers in Hair and Woman and Vase with Flowers, P70.



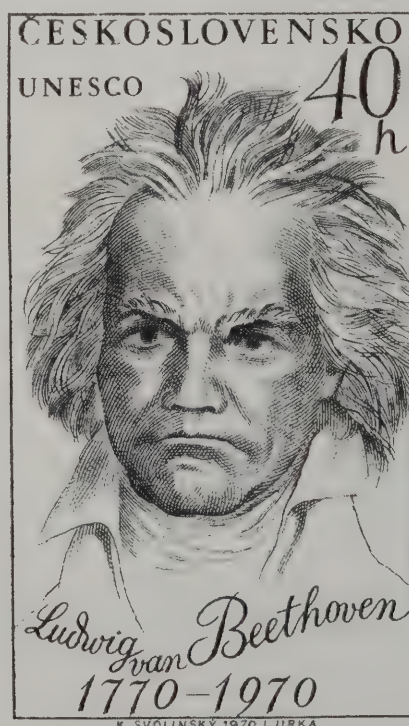
J. Žižka, P87, and a 50k essay by graphic artist B. Fojtášek (Courtesy of the Czech National Bank.)

- P70 *Girl with Wreath in Hair* (preparation by B. Fojtášek), 20 korun.
 P70 *Woman and Vase with Flowers*, 20k (back).
 P76 *Peasant Woman* (eng. L. Jirka), 100k.
 P87 & 89 *J. Žižka* (eng. J. Schmidt), 25k.
 20k *essai* (NPS 25).
 25k *essai* (NPS 31).
 50k *essais* (NPS 25).
 100k *essais* (NPS 27).

Postage Stamps

Czechoslovakia

- A119 Lidice, Grief.
 A123 Msgr. Stefan Moyses.
 473 Alois Jirásek, 1.50 korun.
 1668 *L. van Beethoven* (eng. L. Jirka) 40 haleru.
 1669 F. Engels, 40h.



Czechoslovakia (continued)

- 1670 M. Heil, 40h.
 1671 V. Lenin, 40h.
 1672 Josef Mánes, 40h.
 1673 Comenius, 40h.
 1996 Little Moravian Queens
 (eng. J. Schmidt), 60h.
 1997 Straw Masks (eng. L. Jirka), 1k.
 1998 Tale of Maid Dorothea (eng. L. Jirka),
 1.40k.
 1999 Drowning of Morena (eng. L. Jirka),
 2k.
 A705 Folk Customs.
 2639 V.H. Brunner (stamp designer), 1k.
 B165 Little Girl, 3+1k.



SWAN, Joseph. *Eng.* d. 21 September 1872. He came to Glasgow about 1818 and began publishing his work in *Glasgow Mechanics' Magazine*, 1824. During the next 50 years his work appeared in other publications. This early 19th century publisher and engraver engraved a harbor scene for a Greenwich Bank Company £1 bank note (H&K 97). He also engraved the 1840 £1 note for the Glasgow Joint Stock Company and the 1838 £1 note for the Perth Banking Company (Douglas).

SZABÓ, Július. *Art & Des.* b. 8 June 1907, d. 25 May 1972. He studied at the Academy of St. Julien in Paris. For Czechoslovakia Mr Szabó designed bank note *essais* for 500 korun (NPS 27 and BG).

TAIGER, Vladimir. *Des.* This Estonian artist collaborated with Reinhold Gerstetter, Bundesdruckerei designer, to create the Estonia 500-krooni bank note, P81. The Bundesdruckerei prepared this note and other Estonian bank notes.

TAURELLE, ____. *Art & Des.* For France this artist designed the 20-franc bank note, P151 with the image of *Claude Debussy* based on the painting by Marcel Baschet; this 1884 painting hangs in the Museum at Versailles. The face of this note was engraved by Jubert and the back by Herouard.

TAUTENHAYN, Hermann. *PEng.* He “engraved the original die for the first Austrian postage stamp, 1850” (EPJ No. 83, 136).

TAUTENHAYN, Josef. *Eng.* 1837-1911. This son of Hermann Tautenhayn was active at the Austrian Mint. In addition to newspaper stamps he engraved the following postage stamps for Austria: A7 *Franz Josef*; A8, *Austrian Arms*; and A9, *Franz Josef* (EPJ No. 83, 137).

TAYLOR, ____. *Des.* This name is associated with Kirkwood for the 1828 £1 bank note for Hunters and Company (Symes 88).



TAYLOR, F.R.S.A., Robin. *PtEng and PEng.* b. Reading, Berkshire, England 1942. He served his apprenticeship in London and then joined Evershed & Co. near London. Mr Taylor joined DLR in 1971. He trained as a picture engraver under Henry Gilbert Carradine and portrait engraving under Stanley Doubtfire, and had the good fortune to work with Joseph Lawrence Keen.

During this time Mr Taylor studied portrait and figure drawing, modeling and sculpture at the City and Guilds of London Art School. He became an elected fellow of the prestigious Royal Society of Arts in London, founded in 1754. Mr Taylor and other English engravers have great respect for American engravers including Robert Savage, Edwin Gunn and members of the Smillie family. Mr. Taylor retired from DLR in late 2002.



Company portraits include those of Prof. Ernest Rutherford (art by J. Gunn) and Gustav VI Adolf of Sweden. The latter was executed as a trainee under Stanley Doubtfire. The teacher must have been pleased with what his student accomplished. Another stunning portrait is that of Sir Clifford Campbell; intended for a Jamaican bank note, it was never used. Mr Taylor's bank note and postage stamp work includes the following:

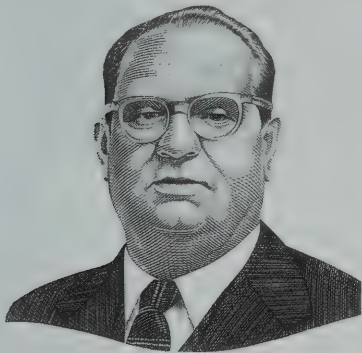


China's Dr. H.H. Kung (not for bank note use) and Jordan's King Abdullah.

Bank Notes

Bahamas

P52 & 63 *Sir Wallace-Whitfield*, \$5.



P64 *Sir Stafford Sands*, \$10.

Barbados

P39 *E.W. Barrow*, \$50.

Bermuda

P34 & 40A *Dockyards & Tower*, \$2 (back).

Bolivia

P213 *University Building*, 100 bolivianos (back).

Cape Verde

P61 *Palace of National Assembly*, 2500 esc.

Colombia

- *Dr. J.E. Gaitan*, 1000 pesos.

East Caribbean States

P30 *Sir Arthur Lewis*, \$100 (back).

Ecuador

P129 *Dr. G. Garcia Moreno*, 20,000 sucres.

Fiji

P92 *Deed of Cession Signing*, \$50.

Gambia

P16 *Young Girl*, 5 dalasis.

P19 *Hoopoe Bird & Trees*, 50 dalasis.

PNL *Man with Beard*, 100 dalasis.

Gibraltar

P26 *Gen. Sir G.A. Elliott, K.B., Lord Heathfield, Baron of Gibraltar* (art by Sir J. Reynolds), £10 (back).

Haiti

P218 *Palace of Justice*, 25 gourdes.

Hong Kong

P77 *Building & Coat of Arms*, \$10 (back).

P190 *Coat of Arms*, \$1000.

P191-193, 195 *Coat of Arms*.

Ireland, Northern

P199 *H. Ferguson*, £20.

P202 *H. Ferguson*, £20.

Jordan

P33 & 37 *Kg. Abdullah*, 1 & 50 dinars.

Kenya

P37 *Unity Monument*, 200 shillings (back).

Korea, South

P49 *Pavilion*, 10,000 won (back).

Kyrgystan

P11 *Czarina Kurmanjan-datka*, 50 som.

P12 *Toktogul*, 100 som.

Lebanon

P68 *Beirut City*, 500 livres.

Mauritius

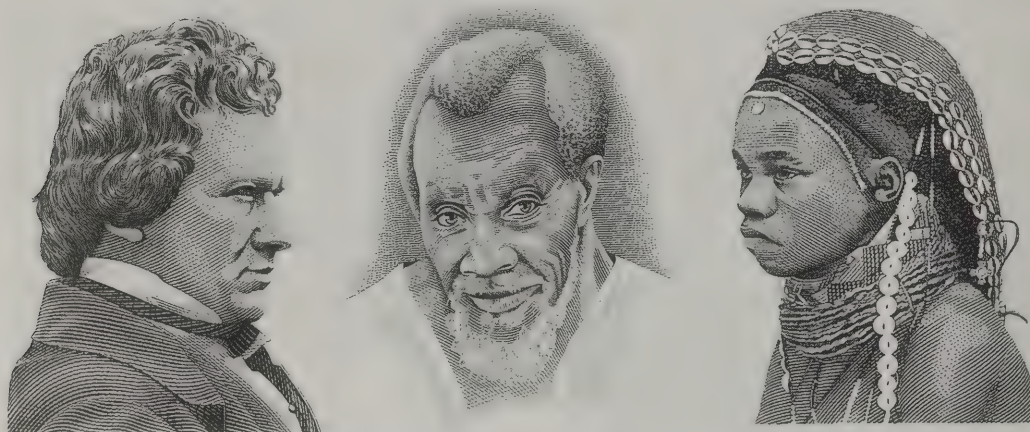
P54 *Prime Minister's Residence*, 1000 rupees.

Mongolia

P58-61 *Genghis Khan*, 500-10,000 tugrik.

Nepal

P40 *Kg. B.B. Bikram*, 1000 rupees.



Scotland, P229; essays for Gambian elder and North African woman.



Port of Mogadishu, Somalia, P37. The skyline at the bottom is lithographed.

Nigeria

P30 *Dr. Nnamdi Azikiwe*, 500 naira.

Peru

P141 *Santiago de Chuco street scene*, 10,000 intis (back).

Qatar



PNL *Pegrine Falcon*, 500 riyals.

St. Thomas & Prince

P66 *Bridge, River & Hills*, 10,000 dobras (back).

P68 *Conobia Bird*, 50,000 dobras.

Scotland

P214 & 219 *Blantyre*, £10 (back).

P229 *Alexander "Greek" Thompson*, £20.

Singapore

P20 *Public Housing*, \$10 (back).

P24 *Neptune (ship)*, \$500.

Somalia

P37 *Port of Mogadishu*, 1000 shilin.

Swaziland

P9 *Mantenga Falls & Landscape*, 5 emalangeni.

Tanzania

P28 *White Rhino*, 5000 shilingi.

Tunisia

P80 *Old City & Gateways*, 10 dinars (back).

Ukraine

P115 *Lesya Ukrainka*, 200 hryven.

Postage Stamps

Jersey

105 *Canon Wace*, 8p.

Guernsey

157 *View from Clifton*, 8p.

TAZAWA, Shogen. *Des.* In 1910 he was Chief Designer at the Japanese Printing Bureau.

TELTSCHER, George A. *Des.* He designed the Australian World War II internment camp notes. His name appears on the notes issued for use in the camp in Hay, New South Wales. *The Riverine Grazier* in Hay, N.S.W, printed these notes.

TEPINA, Marjan. *Des.* This designer is responsible for Yugoslav Partisan notes of various denominations (*SPPS* No. 6).

TERRY, Garnet. *Eng & Pr.* In the late 18th century he and William Cole were the engravers for the Bank of England. When Cole died Terry became Chief Engraver. To prove what "one man can do another can copy," Terry was assigned the task of copying a bank note prepared by Alexander Tilloch, a London printer, who claimed his note could not be copied. Terry proved Tilloch wrong (*H&K* 48).

For a while, due to limited space at the Bank of England, some notes were printed at the home of Terry. In March 1808 it was decided "that the Business of Printing Bank Notes be taken into the Hands of the Bank, and to be done within the Walls of the Bank by a Printer of their own, to be sworn in the Court of Directors as the rest of the Officers and Servants of the Bank are." The following month Terry was appointed copperplate printer to the Bank; his salary was £1000 per year. Terry retired in 1809 and his assistant J.H. Harper succeeded him (*Mackenzie* 44, 45).

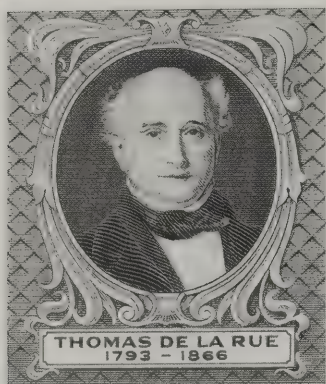
TERRY, George. *Eng.* The Bank of Ireland was established in 1783. After the first bank notes were printed in London, George Terry was employed to engrave subsequent bank notes. He could be related to Garnet Terry (*Mackenzie* 31).

TEUBEL, Ing. Friedrich. *Art, Des & Eng.* b. 23 February 1884, d. Vienna 1965. This military officer was a student of Alfred Cossmann. Teubel was also an architect, etcher and commercial designer. He engraved the following postage stamps for Austria:

580	Schünbrunn Pavilion, 1.50 schillings.	B278	Cupid as Postman, 1.50 sch.
589	Linz State Theatre, 1.50 sch.	B289	Physician & Microscope, 70+15 gr.
B253	Salzburg Cathedral & Fountain, 30+15 groschen.	B290	Mother & Children, 1 sch.+25 gr.
B257	Salzburg Cathedral, 80+40 gr.	B291	Operating Room, 1.45 sch.+35 gr.
			(The preceding is from the <i>EPJ</i> No. 83, 137.)

THEVENIN, Auguste. *PEng.* He engraved the Serbian 20-dinara bank note, P11 with *Defense and History*.

THOMAS DE LA RUE (now DE LA RUE COMPANY). *Pr.* b. Guernsey 24 March 1793, d. London 7 June 1866. At the age of nine he was apprenticed to J.A. Chevalier, printer of *Gazette de l'Île de Guernsey* in St. Peter Port. For 13 weeks the weekly *Publiciste* was published by Thomas de la Rue and Tom Greensdale. With anonymous backers Thomas moved on to *Le Mirror Politique* in 1813. Two years later Thomas sold *Le Mirror* to his brother-in-law John Champion and with his wife and child Thomas moved to London where he manufactured straw hats at 40 Crown St. Finsbury Square. He experimented with color dies and paper as a substitute for straw.



Business expanded as Thomas made varieties of paper. In 1828 Thomas wrote about an observation that would change his life: "Adding a little talc in the liquor will add more brilliancy—it stands well—it is what I proposed to myself for playing cards" (Houseman 22). He also patented a method of producing white lead at a fraction of the cost that everyone else paid. Lead was critical to making playing cards. In 1830, with two partners, Samuel Cornish and William Frederick Rock, Thomas de la Rue was known as stationer and card maker and moved to Queen Street, Finsbury. He successfully developed a method for multi-color printing and formulas for quick drying oil-inks. The company's first playing card design was registered in 1831, and the follow-

ing year Thomas de la Rue was granted a Royal Letters Patent for "certain improvements in making or manufacturing and ornamenting cards" (RdR 4). Previously, cards were hand-colored. In 1835 a third partner joined the firm at 110 Bunhill Row.

Two years later 300 banks failed, Esdailes among them. Thomas undoubtedly did business with this neighbor. His partnership was dissolved and the machinery went to creditors Crompton & Sedgewick, however, they saw potential in Thomas de la Rue's business. With a loan from friends Thomas was back in business.

In that same year, 1837, Queen Victoria took the throne. For this occasion the *Sun* ordered 100,000 gold-gilded copies from Thomas de la Rue. Included in one of his patents for printing calicoes was, "In printing bankers checks, bills, etc. bank notes, post office envelopes or any work requiring great difficulty of invention the wire fabric or tissue may be made with a plain or ornamental ground" (Houseman 53). Thomas was indeed looking to the future.

Thomas' son Warren, a chemist who would become a Fellow of the Royal Society and President of the Royal Chemical Society, became a partner in the firm. Warren was a friend of Edwin Hill, brother of Rowland Hill, Supervisor of Stamps at the Board of Inland Revenue, which was responsible for postage stamp production. It would be over a decade before the company located at 110 Bunhill Road in London became a printer of postage stamps.

By the mid 1840s Thomas was manufacturing 100,000 packs of playing cards annually. Prior to 1844 envelopes were cut by hand. Newspapers carried stories about Thomas and his superior playing cards. Charles Dickens visited and then wrote about the process and the man. In 1844 Charles Burton became a partner in the firm that was busy printing playing cards, stationery, calling cards and railway tickets. The latter was printed from playing card scraps that would have been wasted. The Russian office of de la Rue (DLR) produced 4 million packs of playing cards a year. By 1856 the company printed all the railway tickets in England.

At the Crystal Palace Exhibition in 1851, de la Rue products were admired; however, it was the envelope-making machine that was the hit of the show. Edwin Hill, with assistance of Warren de la Rue invented an envelope-making machine, and under Thomas it was improved to create 2700 envelopes in one hour. Thomas received numerous awards and medals from this exhibition and those in New York and Paris in 1853 and 1855.

Following the Crystal Palace Exhibition William Frederick, the second son of Thomas, became a partner. He had little education but was a natural salesman and was traveling as one at the age of 15.

In 1853, for the first time, adhesive one-penny Inland Revenue stamps would be attached to documents. The DLR Company was entrusted to print these stamps in 1855. The image of

Queen Victoria on these stamps was based on a wood engraving by W. Thompson. De La Rue then was asked to print a 4d postage stamp, rather than Perkins Bacon who had printed the 1d black and 2d blue stamps from engraved copper plates. J.F. Joubert de la Ferté engraved the portrait of Victoria for this 4d stamp, and during the following 20 years engraved at least 20 different issues for DLR. The surface printed 4d carmine stamp is revered among philatelists.

Perkins Bacon had been the printer of stamps for nine British colonies. In 1858, in haste, Perkins Bacon failed to consult with Penrose Julyan, the Agent General, and went directly to the Treasury Department. Julyan retaliated and gave the new contract to DLR. He also awarded DLR with their first bank note order; the 10/-, £1 and £5 bank notes for Mauritius, P11-13.

Reputation and aggressive salesmanship brought other contracts including a contract to set up printing facilities for postage stamps in Italy. In a letter from Warren de la Rue he reports: "The contract I do not think will last over the first five years because by that time the Italian Authorities will...have become masters of our methods of printing...we must take care that we have a spanking good profit supposing we ever sink the plant we erect in Turin" (Houseman 98). In 1864 a plant was built.

In November 1862, during the second year of the Civil War 5 million Confederate States of America (CSA) blue 5¢ postage stamps printed by DLR reach Wilmington, NC aboard the *Robert E. Lee*. The following 27th of April the ship *Bermuda* was captured by the Mercedita. The ship carried additional CSA postage stamps, Scottish printers and a "Super Royal Printing Press." The bill for these shipments was £294 8 sh. 4d: it was never paid.

"As early as 1867 William Frederick de la Rue held the courtesy title of 'Engraver to the Agents General for the Crown Colonies,'" (RdR 5, 6, 8-9). In 1870 William de la Rue died and Warren, son of Warren William took his place in the firm. Thomas had retired in 1859 and following the death of his wife Jane, married Alice Marie André from Sweden.

On 27 June 1879 DLR received the contract to print British 1d postage stamps. DLR now had five printing facilities and from November 1879 to June 1881 they printed 1,462,584,000 1d stamps (Houseman 117). Since Thomas had retired his son Warren had headed the firm. Following recovery from a serious illness Warren did not return and his son Thomas Andros joined his brother Warren William.

For Victoria's 50th anniversary DLR submitted 298 different bi-colored postage stamp essays with the image of the monarch. DLR also printed a stamp that honored Rowland Hill's 1840 1d postage. From the 1890s the Royal family visited DLR facilities.

Warren William de la Rue had always been eccentric, and his attitude became worse following a fall from his horse in Hyde Park. He died tragically in 1896. Five years later, about the time Victoria died, the sons of Thomas Andros de la Rue, Evelyn, Ivor and Stuart entered the firm.

After a 30-year monopoly of printing stamps for the British Inland Revenue DLR was asked to share the contract with Harrisons. Thomas Andros said no and Harrisons received the entire contract. Thomas Andros died a few months later.

World War I created a need for British bank notes. In 1914 DLR received a contract to print 2½ million 10-shilling notes, and Waterlow Brothers & Layton printed the £1 notes. For the second printing, DLR printed £1 notes and the competing company was responsible for one half of the 10-shilling notes. Stuart, now 32, headed the DLR firm; brothers Evelyn and Ivor were serving with the British army.

More sophisticated British bank notes were needed and the contract went to Waterlow Brothers & Layton. They printed notes by photogravure and their price was less. At the beginning of the war DLR had £90,000 in credit; in 1918 the company was £90,000 in debt

(Houseman 151). After the war Ivor did not return to the company; Evelyn was less interested, so Stuart, the most ill prepared of the brothers became head of DLR. The company was asked to set up printing facilities in India but Stuart said no and lost the contract.

In desperation Stuart appointed ex-Waterlow chief Albert Gronow as managing director. Gronow brought Harold Rapkin, head of Waterlow printing department and chief designer and engraver and chief engineer who was completing work on a rotary printing press. Bernard Westall, a junior clerk at Waterlow who was married to Rapkin's daughter decided to join them.

This move was a mystery to most observers. Why would key Waterlow people move to DLR who had antiquated and idle equipment capable of printing "some badly printed East African and Malayan notes. No one in authority at Bunhill Row recognized that as a mode of security printing, letter press was dead" (Houseman 154).

When Stuart de la Rue asked Bernard Westall what he thought was wrong with the company, the reply was "you." The outraged Stuart went to the Board with a challenge, "that whippersnapper Westall" would go or he would. To his surprise the Board voted in favor of Westall and Stuart de la Rue left.

Next Sidney Lamert, a successful newspaperman, was brought in to replace Gronow, who was associated with some shady dealings that actually took place before he joined the company. DLR had printed letterpress notes for Siam (P9-21); now the future Thailand wanted engraved notes. Lamert had no faith in engraved copperplate printing and sent Westall to Bangkok. With the backbone of Waterlow now at DLR, Westall not only convinced the Siamese government that his company could do the job (P22-25), Westall secured an additional contract to print customs certificates.

Following a second trip to Bangkok Westall was promoted to assistant managing director, an office above his father-in-law who was now forced to resign. Westall had the ability to adapt different sales techniques to a variety of nationalities including all-night mahjongg sessions with Asian government representatives.

Peter Loopuyt came to DLR as a salesman and secured contracts from Latvia and Spain. Albert Avramow was hired and he was successful in getting a contract for 400 million postage stamps in China. Avramow was found to exercise unethical practices to gain contracts, including 2 million bank notes for China. For a while he was kept on a "short leash," but later "set free." (Houseman 175-6).

Dr. H.H. King, the Chinese Minister of Finance became the governor of the new Central Bank; his brother-in-law T.V. Sung was also affiliated with the Bank; Sung was brother-in-law to Chiang Kai-shek. "The wives of these men were even more remarkable than their husbands, their third sister was the widow of Dr Sun Yat-sen, acclaimed as founder of modern China." The sisters were called the "Three Bamboos" (Houseman 176).

In an attempt to secure an order for 90 million bank notes for the Central Bank, Avramow presented Madam Kung with a jade necklace. Bribes were common among many of the Chinese, however, Dr. Kung was not susceptible. He returned the necklace to Westall and stopped negotiations. With his uncanny charm, Westall was able to talk to Dr. Kung, who relented and compromised by dividing the contract between American Bank Note Company (ABNCo), Waterlow and DLR, one-third each, and in addition DLR received an order for an additional 60 million bank notes (Houseman 177-8). DLR received subsequent Chinese orders for the Farmers Bank and the Bank of Communications.

In the 1930s British American Bank Note Company in Canada was about to be purchased by DLR. At the last minute a romance between the DLR representative Peter Kiek and the daughter of Howard Pillow, a major shareholder in British American, sabotaged the deal.

The Japanese occupied Manchuria in 1932 with an eye on the rest of China. With Shanghai occupied, China needed a bank note printing plant on Chinese soil and the French Concession was their choice. ABNCo refused the task but DLR accepted with an agreement to build a second or alternate plant in Rangoon. The Shanghai plant was completed and operating in six months. This so-called DLR playing card plant was identified as Goodall.

Machinery identified as “playing card” equipment got past the Japanese as did copper plates carried in overcoat pockets. Paper from London came in boxes with 50 sheets of ordinary paper on top of 475 sheets of bank note paper. Printed bank notes were smuggled out in dustcarts. Workers were not allowed to leave the compound. With the fall of France imminent, everything was moved to Rangoon (189-191). In January 1941, during the World War II Blitz, the company’s Bunhill Row factories were destroyed.

After the war DLR returned to the stature they had previously. In 1961 Waterlow & Sons was purchased. In 1969 their playing card interests were sold to Birmid Qualcast. Five years later printing facilities were set up in Malta and in 1984 DLR had a plant in Singapore. Bradbury Wilkinson was purchased in 1986. In 1995 Portals Group, which manufactured bank note and security paper, was acquired by DLR, and two years later Harrison & Sons. In 1996 the DLR Hong Kong plant was sold to the Hong Kong Monetary Authority. In 1999 a joint venture with the Bank of Portugal was launched. To the surprise of many the 50-50 joint venture with Giori was dissolved with DLR interests going to Koenig and Bauer in 2001.

THOMPSON, John. *Eng.* At 70 years of age he contributed to the Bank of England £1000 bank note *essai* by Henry Corbould (Mackenzie 99).

THOMPSON, Walter. This siderographer, along with a designer and portrait engraver Joseph Keen, went to Pakistan in 1968. They were sent there by De La Rue, for seven months, to execute a “fire engine exercise” and improve things at the security printing plant, set up in 1948 by the World Bank, DLR and the Pakistani government.

THOROWGOOD, ____. *Eng.* This sir name is found below a plowing scene on a £1 bank note from the Okehampton Bank, 1814 (H&K 80). W.&I. Thorowgood engraved the £1 bank note for the Aberdeen, Montrose, Dundee, Edinburgh & Glasgow Exchange & Deposit Banks (Douglas). B.&I. Thorowgood, who operated at 49 Cheapside, London, and Harry Ashby are responsible for the 1818 £1 bank note for John Maberly & Co. (Symes 11).

THUMANN, P. *Art & Des.* He designed the 100-mark bank note, P16 and 34 with the image of *Industry and Agriculture* for Germany; it was engraved by H. Meyer. Alfred Jones engraved this same subject for use on security instruments in America.

TILGMANN, Ferdinand. From about 1885 until 1906 he managed the Security Printing House in Helsinki. With the assistance of Professor Friedrich Wanderer in Nuremberg, Mr Tilgmann made the drawing for the Finland 5-markkaa bank note, PA50, the first product from the new printing plant. The plate was made by the Reichsdruckerei in Berlin (*Bank of Finland* 14). The *Arms of Finland*, first used on this note as an independent motif, can be traced to an article by K.A. Bomansson in 1887. This version “goes back to the Renaissance lion on the tomb of King Gustavus Vasa in Uppsala. Sculpted by the Dutchman Willem Boy in the late 1570s and early 1580s.” Mr Tilgmann also designed the 10-markkaa bank note, PA51; he was assisted by Emil Dopler from Berlin (Talvio 49, 50).

TILLOCH, Alexander. *Des & Eng.* He is one of many artists who were requested to submit *essais* to the Bank of England. His 1797 example is illustrated on page 61.

TISON, M. *PEng.* He engraved the *Native Men* on the back of the 20-franc bank note, P21 (des. by P. Munier) for French Guiana and the *Man with Bananas* (des. S. Laurent) on the back of the 50 francs, P39 & 44 for French West Africa.

TODA, J. Sanchez. *Eng.* b. Madrid 1901 d. Madrid 1975. He engraved for FNMT in Spain, nevertheless Mr Toda engraved Spanish postage stamps printed by W&S. Mr Toda engraved the Spanish series of 15, 20 and 25 centavos stamps for the centenary of *Goya's* death in 1930. Toda's image is on a Spanish postage stamp, Scott 2948, for 70 pesetas.

TOKUDA, Shigeki. *Eng.* b. 1969. He studied at the High School of Art and joined the Japanese Printing Bureau in 1987.

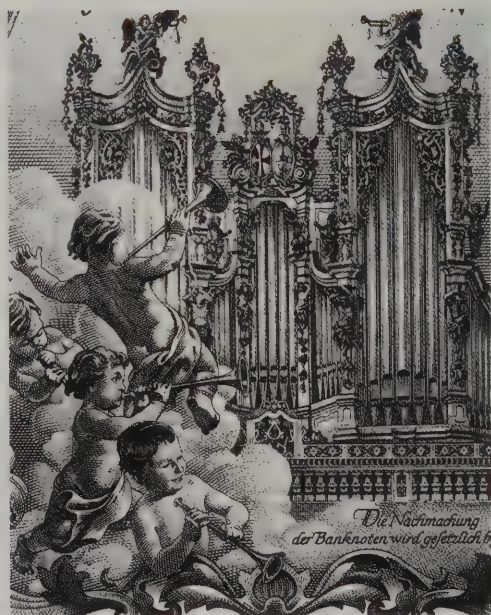
TOMKINS, ____. *Des.* He designed the Banking House in Aberdeen £5 bank note, 1797 (Douglas).

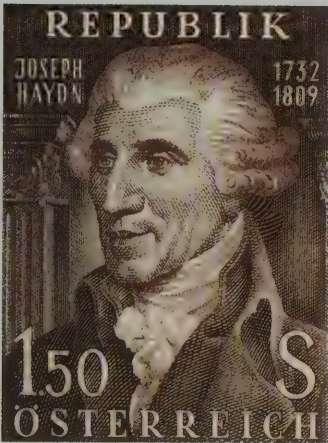
TOTH, Rudolf. *PtEng & PEng.* b. 30 March 1918. He engraved the following bank notes and postage stamps for Austria:

Bank Notes

- P133 *Dürnstein Castle*, 100 sch. (back).
- P134 *Vienna University* (des. J.F. Renner), 500 sch. (back).
- P135 *Organ at St. Florian* (des. R. Hellmann), 1000 sch. (back).
- P136 *Village of Maria Rain* (des. R. Hellmann), 20 sch. (back).
- P137 *R. Wettstein* (des. R. Hellmann), 50 sch.
- P137 *Mauterndorf Castle in Salzburg* (des. R. Hellmann), 50 sch. (back).
- P140 *V. Kaplan* (des. R. Hellmann), 1000 sch.
- P143 & 144 *Burgtheater* (des. R. Hellmann), 50 schilling.

(The preceding data was found in DEABN.)

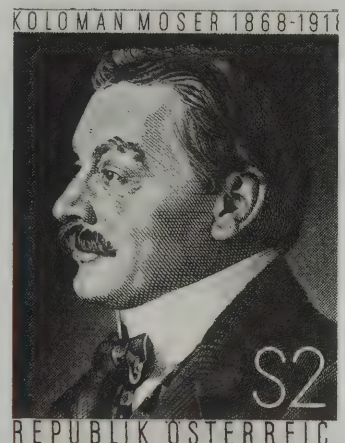




Scott 644



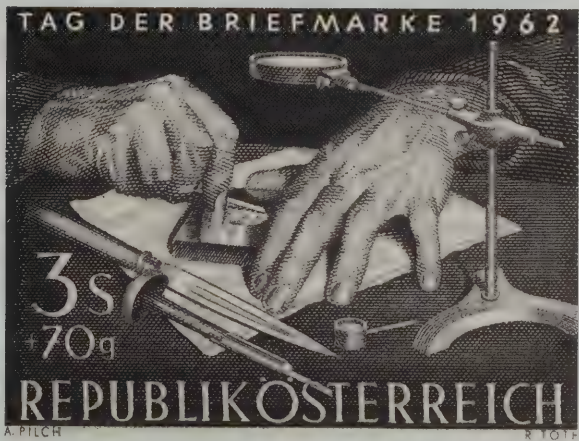
Scott 734



Scott 818



Scott 997



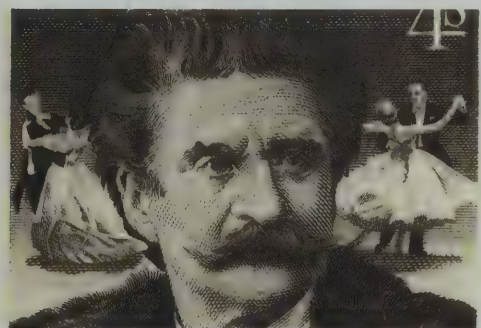
Scott B304

Postage Stamps

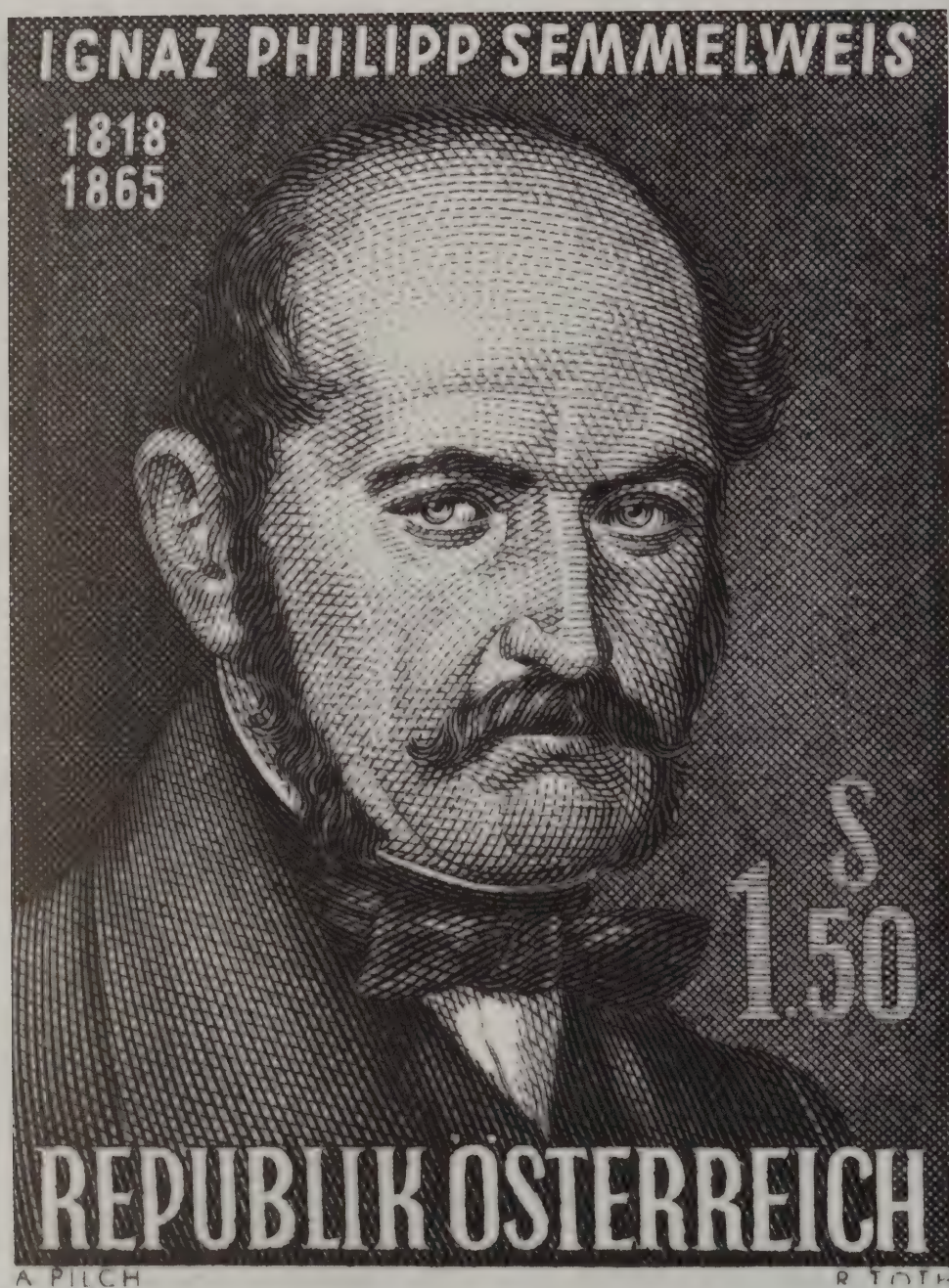
Austria

- 644 Josef Haydn, 1.50 schilling.
- 702 Melk Abbey, 20 sch.
- 705 Hermann Bahr, 1.50 sch.
- 734 XVth Congress, UPU, 1964, 3 sch.
- 746 Ignaz P. Semelweis, 1.50 sch.
- 818 Kolmon Moser, 2 sch.
- 887 L. van Beethoven, 3.50 sch.
- 997 Franz Jonas, 2 sch.
- 1024 J. Strauss, 4 sch.
- B219 Prisoner's Mall, 12+8 groschen.
- B230 Communal Housing, 60+30 gr.
- B232 Oil Refinery, 80+40 gr.
- B255 Salzburg Cathedral, 50+25 gr.
- B281 Bummerlhaus Steyr, 70+15 gr.
- B283 Lutheran Bible, 1.50 sch.+40 gr.
- B285 Lutheran School Reconstructed, 3 sch.+75 gr.
- B304 Hands Engraving, 3.70 sch.

(The preceding is from the EPJ No. 83, 137.)



Scott 1024



Austria, Scott 746 (enlarged 465%), engraved by R. Toth.

TŘEŠNÍČKA, ____. Produced in Czechoslovakia, he engraved the 50-peso bank note for Cuba with *C. Garcia* on the face and *the Nationalization of Industry* on the back, P98.

TROTTIER, Gerald. *Art & Des.* He designed the Canadian stamp that recognized the 350th anniversary of the city of Quebec in 1958.

(A.B.) TUMBA BRUK. Since inception in 1755, this company has been owned by Sveriges Riksbank. Tumba, along the Tumba Stream just outside Stockholm, was the site for the first location. The Bank petitioned King Adolf Fredrik for a proxy to build and operate a paper mill that was to be owned by the Sveriges Riksbank; this continuity has not been broken. The Bank's operation includes a paper mill, printing works, engraving facilities, and a mint. The web press used to print paper money is called the Tumba Sprintweb. In addition to paper money, passports are made at Tumba Bruk.

Until the 1830s Swedish bank notes were printed by letterpress, a method that was easy to counterfeit. "Carl Abraham Broling, an engraver at the Royal Mint, had invented a geometric lathe and he was prepared to use this machine to produce a new series of bank notes" (Kranister 1989, 278). Later in the 19th century Jacob Bagge improved the bank notes with a two-color guilloche on the face. Further improvements were made when superior engravers were engaged to execute the delicate intaglio images that counterfeiters found difficult to emulate.

There is a Tumba Bruk museum where one can see how paper was made and the tools used to make it, and experience what life was like in 1755.



These (enlarged) portraits of Mint Superintendent *Anders Swab* and Sweden's *Queen Christina* were engraved by Agnes Miski-Török for advertising notes. The former for Casco Nobel Inks and the latter for Tumba Bruk.

TURNER, David. *Eng.* He was engaged at DLR in the late 19th and early 20th centuries.

TURRELL, E. He and P. Archer executed the machine engraving on the Bank of England bank note *essai* illustrated in Mackenzie (Plate VIII).

UEMATSU, Koji. *PEng.* b. 1972. He studied at the High School of Art and joined the Japanese Printing Bureau in 1990.

ULLMAN, Stanislav. *Art.* b. 24 June 1898 d. Prague. He studied at the School of Applied Arts in Prague under Professors Brunner, Schusser and Kysela.



Mr Ullman designed this 100-korun bank note *essai* for Czechoslovakia. The Prague Castle stands behind the Charles Bridge. (Courtesy of the Czech National Bank.)

URBAN, Ladislav. *Art & Des.* b. 7 March 1928. He studied in Bratislava and at the Academy of Graphic Design in Sofi under Prof. Valkova. For Czechoslovakia Mr Urban designed a bank note *essai* for 500 korun (NPS 53).

VAČEK, Włodzimierz. *Des, PtEng & PEng.* d. 1961. This Polish artist retired from De La Rue in the same year he died. He designed or engraved the following bank notes for Poland:

- P77 *E. Plater*, 20 złotych.
 P79 & 80 1 & 2 złotych.
 P81 *Woman in National Costume*, 5 złotych.
 P82 *Woman Wearing Head Scarf*, 10 złotych (des. E. Meronti).
 P82 *Cathedral*, 10 złotych (back des. E. Meronti).
 P83 *Old Woman Wearing Crucifix*, 20 złotych (des. E. Dulac).
 P84 *Man in National Costume*, 50 złotych (des. C. Serveau).
 P84 *Mountain Scene*, 50 złotych (back des. C. Serveau).
 P85 *Man with Mustache*, 100 złotych (des. C. Serveau).
 P85 *River Scene*, 100 złotych (back des. C. Serveau).
 P86 *Sailor with Pipe*, 500 złotych (des. C. Serveau).
 P86 *Ships in Harbor*, 500 złotych (back des. C. Serveau).
 P87 *Woman in National Costume*, 20 złotych.*
 P87 *Silesia Girl and Church*, 20 złotych (back).*
 P88 *Farmer's Wife*, 50 złotych.*
 P88 *Dunajec River and Mountains*, 50 zł. (back).*

* These were engraved at ABNCo: P87 face by W. Ford, the back by an unknown engraver and P88 face by E. Loizeaux, and the back by W. Jung. These *essais* were designed by W. Vaček. (With the exception of those prepared at ABNCo, the preceding were found in Kopicki.)

Switzerland (designed by P. Gauchat).

- P48 *Apple Harvesting*, 50 fr. (back).
 P49 *St. Martin*, 100 fr. (back).
 P51 *Fountain of Youth*, 500 fr. (back).
 P52 *Female head, and Dance Macabre*, 1000 fr. (back).



Farmer's Wife, P88.

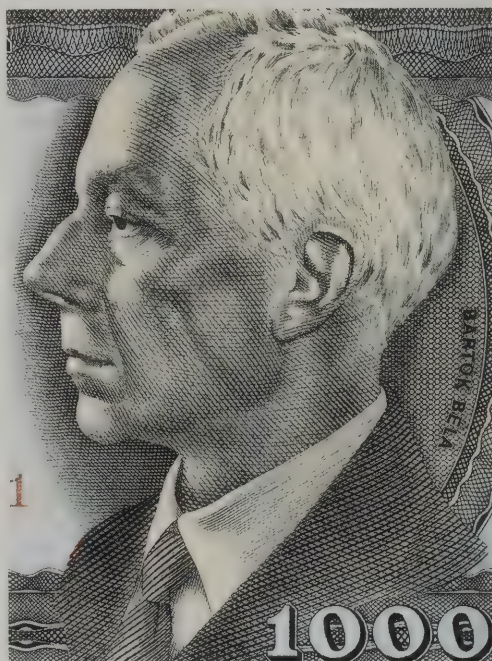


Dunajec River and Mountains, P88 (back).



VÁGYÓCZKY, Károly. *PtEng & PEng.* b. Budapest, Hungary 21 September 1941. From 1959-1966 he studied at the Academy of Fine Arts in Budapest. Mr Vágyóczy joined the Hungarian Banknote Printing Office in 1970 and became head of the department in 1978. He had exhibitions of his work throughout Hungary and internationally in ten cities including Vienna, Florence, Milan, Rome, Frankfurt and Tokyo. Mr Vágyóczy has designed and engraved postage stamps and bank notes for Hungary including the following:

- P173 *Bela Bartok*, 1000 forint.
- P173 *Anyá Statue (Mother Nursing Child)* by F. Medgyessy; des. K. Vágyóczy; eng. M. Fule), 1000 forint (back).
- P177 *Count I. Széchenyi*, 5000 forint.
- P177 *Academy of Science*, 5000 forint (back).
- P178 *King R. Károly* (des. & eng.), 200 forint.
- P178 *Diósgyóri Vár Castle* (des. K. Vágyóczy; eng. G. Palinkas), 200 forint. (back).
- P181 *Prince Bethlen Among Scientists*, 2000 ft. (back).
- P182 *I. Széchenyi*, 5000 forint.
- P182 *Home of Széchenyi*, 5000 ft. (back).
- P183 *St. Stephen* (des. & eng. KV) 10,000 ft.
- P183 *Esztergom* (des. KV; eng. Palinkas) 10,000 ft. (back).
- P186 *Crown of St. Stephen*, 2000 ft. (des. & eng.).
- P186 *Baptism of Vajk* (art by Gyula Bencur; des. KV), 2000 ft. (back).

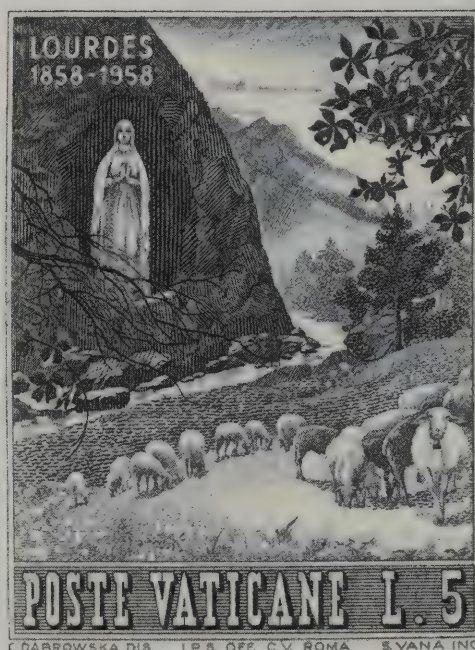


VAHTERO, Pirkko. *Des.* b. 1936. She contributed to the design of the Finnish 500-markkaa bank note, P110.

VANA, S. *PEng.* This name appears on the Vatican 5-lire postage stamp, S233, the *Apparition of the Virgin Mary*.

van der VEEN, G.J. *Des.* For the Netherlands he designed three *essais* for a 10-gulden bank note. These unissued designs are illustrated in Bolten (96-98).

van der VOSSEN, A.T. *Des.* In addition to 5-, 10- and 20-gulden bank note *essais* for the Netherlands, illustrated in Bolten (102 & 136), he designed both bank notes and postage stamps for the Netherlands and two colonies including the following:



Bank Notes**Netherlands**

- P57 & 60 *The Princess*, 25 gulden
(eng. S.L. Hartz).
P74 *Stylized Arms*, 10 gulden.
P79 *Geometric pattern*, 100 gulden.

Postage Stamp**Curaçao**

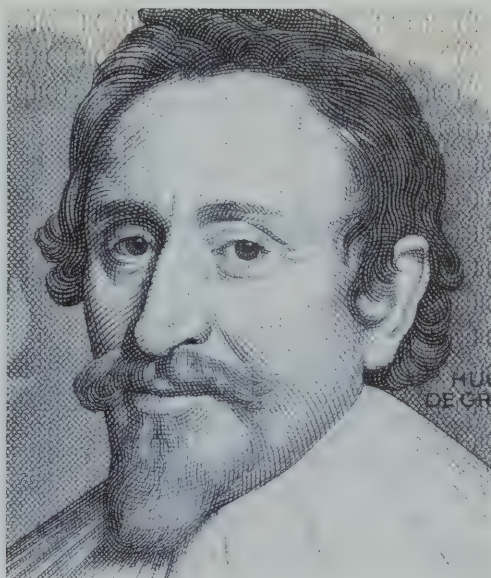
- *Hermes* (1931-39).



van der WAAY, Nicholas. *Des.* b. 1885 d. 1936. For the Netherlands he designed the following bank notes: *Woman Seated*, 100, 200, 300 and 1000 gulden (eng. R. Stang), P39-42, and *Labor and Welfare*, 10 gulden (eng. P. DuPont & J.J. Aarts), P34 & 35. See Bolten (pp. 26-35) for a study of a 10 gulden *essai*.

van Dijk, W.Z. *PtEng.* b. 1915 d. 1993. He was a colleague of engraver Jan Staphorst. Mr Van Dijk's most important period, according to Mr Staphorst, was his collaboration with J.P. Eppo Doeve. The portrait of Rembrandt is considered to be the best example of Mr Van Dijk's work; it received worldwide acclaim. In addition to the *Royal Palace*, B186 and *New Church*, B188 on the Netherlands postage stamps, he engraved the following bank notes for the Netherlands:

- P81 *Girl with Flowers in Her Hair*,
25 gulden (des. W.J. Roozendaal).
P85 *H. de Groot* (by M.J. van Miervelt),
10 gulden (des. J.F. Doeve).
P86 *Boerhaave*, 20 gulden
(des. J.F. Doeve).
P87 *C. Huygens*, 25 gulden
(des. J.F. Doeve).
P88 *Erasmus* (by H. Holbein the younger),
100 gulden (des. J.F. Doeve).
P89 *Rembrandt* (self-portrait), 1000 gulden
(des. J.F. Doeve).
P90 *Vondel*, 5 gulden
(des. R.D.E. Oxenaar).



VANGELLI, Emidio. *Des.* For Italy he designed the 500-lire bank note, P94 with the image of *Mercury* engraved by Alceo Quieti.

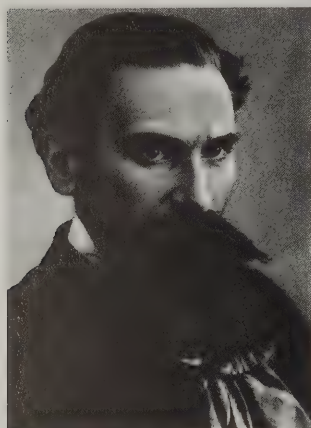
van Harper Kuyper, P.G. *Des.* For

Surinam he designed the following postage stamps, each with female profiles: 2½c (Creole), 3c (Javanese), 5c (Hindu), 7½c (Indian), B30-33 (RL 1943, 64).

VAQUER, Enrique. *PtEng.* He engraved for BW and was productive during the 1920s and 1930s. Some of the bank notes done for Spain (excluding P69, 75, 77, 81, 83 and 84A, which were done at ABNCo for BW) and Portugal during this time were the work of Vaquer. These included the Spanish 50-peseta bank note, P56 with a portrait of *José Echegaray*, and the conjoined portraits of *Alfonso XIII* and *Victoria Eugenia* on the 1000-peseta bank note, P68B. Vaquer engraved the two figures on either side of a portrait of *Queen Elizabeth II* on

an advertising note for BW. Christopher Broadbridge, an admirer said that Vaquer “engraved with such spontaneous energy while keeping everything under tight control. A freedom of an artistic mind coupled with exquisite graver work.”

VARLEY, John. *Eng.* This 18th century English engraver was considered a good craftsman; he was engaged by Gale & Butler (Mackenzie 29).



VARNAS, Adomas Juozas. *Art & Des.* b. Joniskis, District of Siauliai, Lithuania 2 January 1879, d. 20 July 1979. Following schooling in Joniskis and Mintauja, Latvia Varnas returned to Lithuania and entered the seminary in Kaunas. Three years later he decided art was his calling. From 1900 to 1903 Varnas studied at the Imperial School of Arts in St. Petersburg, Russia. For the next five years he studied in Cracow, Poland. This was followed by studies at l'École des Beaux-Arts in Geneva, Switzerland and then Italy.

During World War I Varnas lived in Russia, active with Lithuanian refugee organizations. After the war he returned to Lithuania to organize the Society of Creative Artists and schools for music and drawing. In 1945 after World War II he fled to the west and spent four years in a displaced persons camp in Germany. Varnas moved to the U.S. in 1949 and settled in Chicago and continued painting.

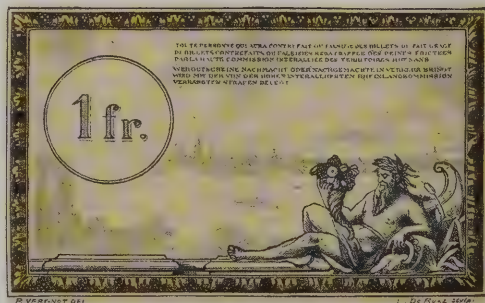
Varnas was given the task of designing and supervising the printing of Lithuanian bank notes, only to find that when he arrived in Prague, the Haase firm had already begun designing and printing the 1- to 50-centas notes. Consequently, Varnas could only design the litas notes. Under extraordinary round-the-clock conditions, the notes were designed and printed. Mr Varnas prepared about 100 sketches for the 1922 issue of the 5-litu bank note (LP 155, 156; Glynn No. 38).

VAUDIN, E.W. *Des.* He designed the emergency small change notes, Schwan-Boling 111-128 for Guernsey during World War II. The notes were printed by the Guernsey Press Company.

VELAMANZAN, E. He designed or engraved at FNMT in Spain.

VERGNOT, R. *Des.* This name is found on the backs of the .05- to 100-franc notes for the Franco-Belgian Railways Administration in occupied German territory, each with an image of *Neptune*. (See France PR1-PR10.) The engraver of these notes was E. DeRuaz.

VERHOOG, Aat. *Des.* For the Netherlands he designed an *essai* with the image of *Vondel*. This unissued bank note design dated 10 November 1966 is illustrated in Bolten (178).



VERPLANCHE, J. *Des.* He designed the *Landscape* (face) and *Steamboat* (back) on the Belgian Congo 5-franc bank note, P8. M. Poortman engraved the face and G. Minguet the back.

VERSIN, Albert. *PEng.* He engraved the *Peasant with Bull* on the back of the Swiss 50-franc bank note, P42. The note was designed by Hans Erni.

VICTORIA SECURITY PRINTING. Located in Prague, this company was established after the 1990 velvet revolution in Czechoslovakia. This company produces postage stamps and a variety of documents, most of them with computer-generated designs. "VSP uses its own programs developed exclusively for the creation of securities and the latest systems of the firm Jura Security Trading" (VSP brochure, n.d.).

VILLEGAS, José. *Des.* For Spain he designed the 500-pesetas bank note, P54; it was engraved by Bartolomé Maura (Kranister 1989, 254).

VINCENT, F. *Eng & Pr.* It is uncertain if this British engraver, printer and stationer engraved images for bank notes. An advertising card for Vincent was engraved by Mitán.

VIRL, Prof. Hermann. *Des.* With Max Bittrof, this artist, who lived in München, designed some of the 1948 series of bank notes, P11-15 for the Federal Republic of Germany.

VISSER, J., Jr. *Des & Eng.* b. 1856 d. 1938. In addition to an *essais* for a 60-gulden bank note, which he designed (illustrated in Bolten 47), Mr Visser engraved the following notes for the Netherlands:

P37	<i>Mercury, Prince Maurits & Galleon</i> , 40 gulden (eng. H.L. Cheffer).	P43	<i>Zeeland Farmer's Wife</i> , 10 gulden (eng. H.L. Cheffer).
P38	<i>Prince Frederik Hendrik, Mercury, Riverside & Galleon</i> , 60 gulden (eng. H.L. Cheffer).	P44	<i>Sailor</i> , 20 gulden (eng. R. Steinhausen).
		P45 & 46	<i>Mercury, William of Orange & Galleon</i> , 25 gulden (eng. H.L. Cheffer).

VLOORS, Emile. *Des.* He designed the following bank notes for Belgium:

P104 & 110	<i>King Albert & Queen Elizabeth</i> , 1000 francs.	P107 & 113	<i>Poseidon, Amphitrite and Child</i> , 100 fr. (back).
P107 & 113	<i>Queen Elizabeth, King Albert & Reclining Woman</i> , 100 fr.		

VODRÁŽKA, Jaroslav. *Art.* 29 November 1894, d. 9 May 1984. From 1913-1917 he studied at the High School of Applied Arts under Profs. E. Dítě and F. Kysela and later at the Academy of Graphic Design in Prague under Max Švabinský. In 1919, after his military service, Mr Vodrážka became a teacher at the High Schools in Benešov and Tábor. In 1923 he moved to Turčanský sv. Martin in Slovakia and for the next 16 years taught and illustrated children's books. During World War II Mr Vodrážka taught at the High Schools of Technology and the Graphic School. He exhibited his work in the USSR, Portugal, Sweden and other countries.

He painted the art for Czech bank note *essais* for 20, 100 and 500 koruns, the latter showing the *Slovak National Uprising and the Strečno Castle* (NPS 37, 49, 59 and BG).



An essay with a view of Prague for a 100 korun back. (Courtesy of the Czech National Bank.)

von BOHR, Peter Ritter. b. 1772 d. 1848. He was born into wealth and increased it on the stock exchange. Through bad business ventures Bohr declared bankruptcy but once again gained wealth through his wife Mathilde. Once caught passing counterfeit notes, the police watched him when counterfeit 10- and 100-gulden Austrian schillings were found in circulation. At Bohr's abode police found everything needed to produce counterfeit notes. He and his wife were sentenced on 23 March 1846. His death sentence was commuted to ten years imprisonment (Kranister 1989, 54).

VONDROUŠ, Jan. *Art & Des.* b. 24 January 1884, d. New York. He studied at the Academy of Design in New York, and for Czechoslovakia designed a bank note *essai* for 50 korun (NPS 45 and BG).

VOUKANOVITCH, Beta. *Art & Des.* He made the drawing for the Serbia 50-dinara bank note, P13.

VRBOVÁ-KOTRBOVÁ, Vilma. *Art & Des.* b. 14 October 1905. She studied at the School of Applied Arts in Prague. Ms Vrbova-Kotrbova designed bank note *essais* for 50 and 100 korun (NPS 21 & 39 and BG).

VÜRTHEIM, J. *Des.* He designed bank note *essais* for the Netherlands: 25, 60, 100 and 1000 gulden, all illustrated in Bolten (16, 18, 21).



An *essai* with a Woman in White Kerchief for 50 koruns by V. Vrbova-Kotrbova.
(Courtesy of the Czech National Bank.)

WAGNER, Frederick. *LtEng.*

WAGNER, F.G., Jr. *Des.* For the Netherlands he designed the following bank notes with *Minerva*: 100, 200, 300 and 1000 gulden (all eng. by H. Nüsser), P24-27. An *essai* for a 1000 gulden is illustrated in Bolten (17).

WALHAIN, Charles Albert. *Art, Des & Eng.* b. 1877 d. 1936. He studied with Bonnat and Glaize. Walhain received the gold medal for French Artists in 1936. "The French used to take their bank note design more seriously than most of the world. In the late Twenties, Charles Walhain, who designed the 1000 French bank note for the Bank of France was once jeered by his fellow artists on the sidewalks of Montparnasse" (Bloom 1983, 125). Walhain designed the following bank notes:

Djibouti

P6 *Minerva* (eng. Deloche), 5 francs.

France

P72 *Fisherman* (eng. Deloche), 5 fr. (back).



P72 *Minerva*, 5 fr., (eng. Deloche).

P73 *Agriculture*, 10 fr. (back).

P79 *Ceres & Mercury*, 1000 fr. (eng. Deloche).

WALKER, John. *Art & Des.* This British artist was active in the late 20th century.

WALLHORN, Arne. *PtEng.* b. 5 February 1921 d. 1994. This Swedish engraver was apprenticed under Sven Ewert. Mr Wallhorn's first postage stamp was done in 1953. His favorite stamp is his bust of composer *Hugo Alfvén* by Carl Milles. Some additional Swedish stamps engraved by Mr Wallhorn are:

- 747 Timber Sled, 60öre.
- 748 Windmills, Olana Island, 75ö.
- 921 H. Alfvén, 65ö.
- 988 Nils Gustaf Dalen, 75ö.
- 995 Going to Church in Mora, 65ö.



Scott 1149

- 1037 Hans Järta, 60ö.
 1038 S. Owen, 75ö.
 1149 W.H & W.L. Bragg, 75ö.
 1150 R. Willstatter, 90ö.
 1151 R. Rolland, 1.10k.
 1185 Verner von Heidenstam, 1k.
 1400 Graziella by C. Larsson, 5k.



Scott 1150

WALTER, Karl Hans. *Des.* This graphic designer who resides in Nürnberg designed a 500-mark bank note *essai* for the German Federal Republic. The portrait of *Hans Maler zu Schwaz* is different than the one on the issued note, P23 and 35. There is a stylized eagle on the back of this *essai*.

WANDERER, Friedrich. *Des.* b. 1840 d. 1910. He designed the 100-mark Reichsbank bank note, P35, 42 and 43 with *Mercury* and *Ceres* on the face and *Germania* on the back; Carl Strassgürtl engraved it. Mr Wanderer also designed the 5 markkaa, PA50 for Finland. This was the first bank note printed by the Bank of Finland Security House (Alenius 78).

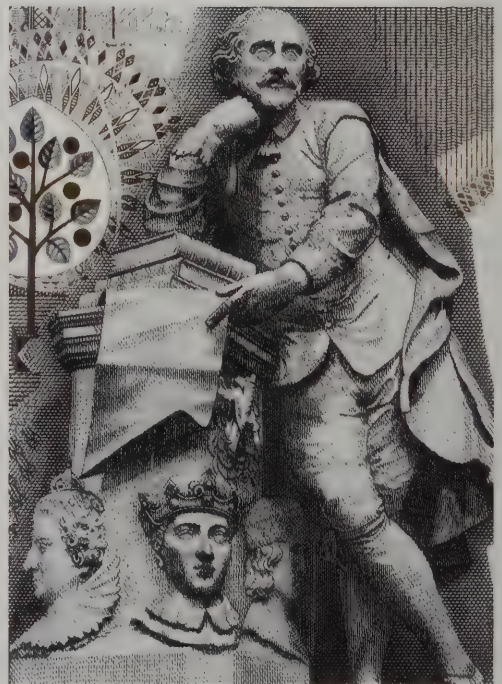


WARD, ANDREW. *Des.* He designed the British £20 bank note with the portrait of composer Sir Edward Elgar. This design is based on an earlier one by Roger Withington.

WARNER, Frederick. *PEng.* d. ca. 1972. *PEng & PtEng.* Mr Warner engraved at Bradbury Wilkinson from the late 1930s until about 1955. Mr Warner engraved a countryside scene for an unidentified Luxembourg bank note.

Bank Notes

- Congo Democratic Republic** (Bel. Congo)
 P2 *Waterbuck*, 1000 francs (back).
Great Britain
 P371 *British Lion* (des. S. Gooden), £5 (back).
 P380 *Shakespeare Statue*, £20 (back).
Norway
 P37 *Old Church*, 50 kroner (back).
South Africa
 P104-5 *Lion*, 2 rand (back, probable engraver).
 P106-7 *Animals*, 10 rand.



WARREN, Charles. *PtEng.* b. 12 June 1766, d. East Hill, Wandsworth 21 April 1823. Working for a gunsmith was his introduction to engraving on steel. As many early 19th century English book engravers, he often worked independently.

He engraved a subject for the Plymouth Dock Bank, and as part of a program to find ways to prevent forgery, Warren engraved an image of *Minerva* (H&K 70 & 73). An image of Minerva by Warren also appeared on a proposed design by R.H. Solly (H&K 71). With this experience he was requested "to contribute to the Society of Arts' investigations, which culminated in its *Report...relative to the mode of preventing the forgery of bank notes* 1819; in the process, he produced in May 1818 the first successful engraving on steel in England." Thus, Warren, with the assistance of plate-maker Richard Hughes, had found a way of producing plates of the correct hardness without going through the hardening process. Perkins' case hardening of soft steel blocks, Warren thought, had the potential of destroying the engraver's work if and when the plate buckled (BH 1989, 98).

WARREN, Guy. *PtEng.* He engraved four of the six decimal bank notes for Australia, P37-48.

WATABE, Fumio. *PtEng & PEng.* Mr. Watabe was employed at the Japanese Printing Bureau and engraved the following bank notes for Japan: *Korekiyo Takahasi*, ¥50, P88; *Taisuke Itagaki*, ¥100, P90; and *Prince Shotoku*, ¥10,000, P94.



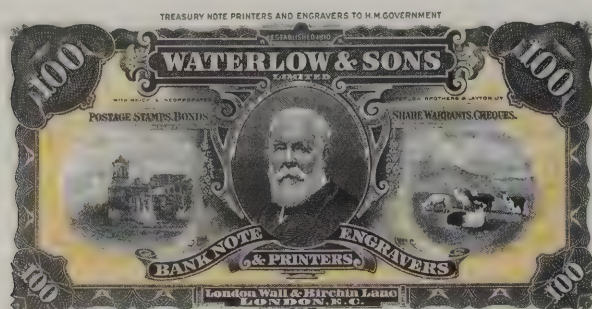
WATERLOW & SONS LIMITED. This firm, with James Waterlow as the founder, began in 1810 as printers of legal documents. The first location was in London on Birchin Lane, an area where an active stamp bourse flourished. Alfred, Walter, Sidney and Albert, sons of James, already experienced in printing, joined the firm as it expanded. In 1877, one year after James Waterlow died, the firm was divided. The eldest son Alfred James Waterlow, his sons and Alfred Thomas Layton with his sons formed Waterlow Brothers & Layton (WB&L); the second company of Waterlow & Sons Limited, headed by Sidney Waterlow operated from Finsbury Market. William Alfred Waterlow, one of the four sons of Alfred, brought WB&L into the bank note world.

Their first paper money contract produced 3,700,000,000 British Treasury notes known as Brandburys, due to the bold signature of Secretary of the Treasury John Bradbury. They printed bank notes for a number of Latin American countries. For the year ending in April 1925, 7,5000,000,000 stamps required for the Insurance Act. The two companies reunited in 1920 to flourish and become producers of quality bank notes and postage stamps for many countries: engravings that collectors cherish.

Postage stamps for British Guiana, in 1852, were the first to be produced by W&S; the stamps were printed by the lithographic process. The first engraved postage stamps from this company were for Siam in 1883.

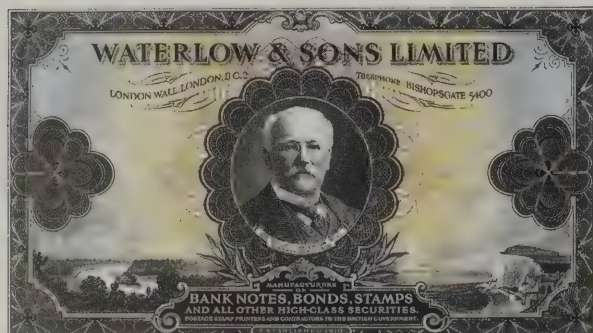
Some of the engravers who contributed to the legacy of W&S are H. Bard, H. Bourne, H. Carradine, G.R. Fairweather, J.A.C. Harrison, C.H. Jeens, Joseph Keen and J. Sanchez Toda.

In 1924 W&S was a victim of a scheme to have 500-escudo bank notes, P130 for Portugal printed, which were to be overprinted for Angola. By deception of Alves Reis and Mr K. Marang, who falsely represented Angola, W&S lost considerable respect by countries that had used their services (Bloom 47, 290; H&K 115-117). Bank Note Manager George U. Rose, who came to W&S in the early 1920s from the U.S. Bureau of Engraving and Printing, resigned or was dismissed following the Portuguese affair; Rose was replaced by Sidney Clifford. In 1960, after a 36-year decline and the Portuguese debacle, W&S, once the premiere security company in the United Kingdom, was taken over by DLR.

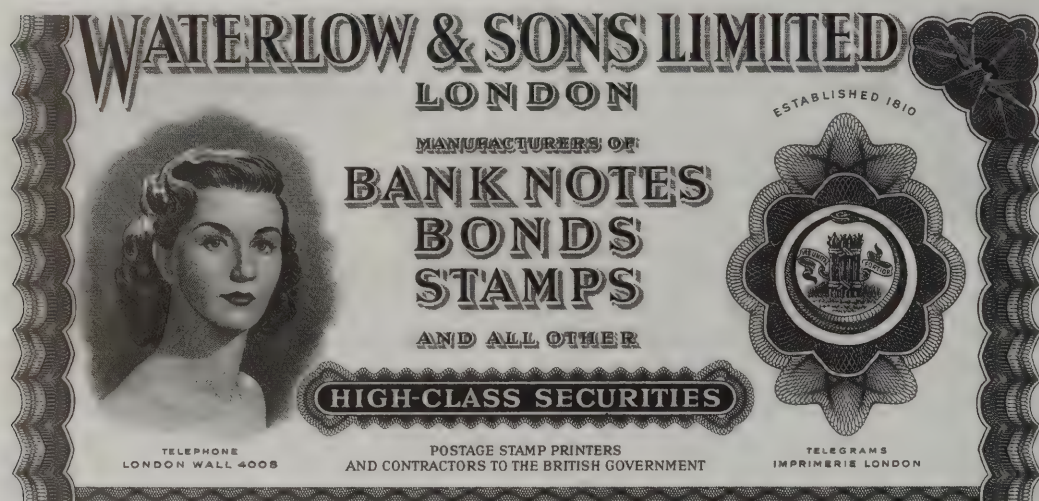


Advertising Notes for Waterlow & Sons

Sir Sidney Waterlow,
the first president of the company.



Sir Philip Waterlow was chairman
1877-1923.



This is one of the last Waterlow & Sons advertising notes to be produced.

WATERSTON & SON. The name of this Edinburgh printer is found on bank notes for London & Natal Bank Ltd. in South Africa.

WEINER, Jacques. *Des & Eng.* b. 1815 d. 1899. "He engraved all the stamps of Belgium up to 1861 and the first issue of Holland." The 10- and 20-centimes postage stamps, A1 and A2 for Belgium with a portrait of *King Leopold* were designed by Weiner; H. Robinson engraved this design (RL 1943, 69).

WEINER, Leopold. *Des & PEng.* He designed the following bank notes for Belgium: *Ceres* and *Neptune*, 20 francs, P41; *Cherubs*, 50, 100, 500 & 1000 francs, P43, 44, 46, 48 & 51 (IBNS No.2, 1996).

WELDE, H. *PtEng.* For Norway he engraved P30, 32, 34, 35, and backs for 33, 36, 39 & 40.

WESTMACOTT, Sir Richard. *Art.* After the Corbould bank note design was rejected, additional artists were requested to submit designs. Westmacott received £150 for his design that according to Mackenzie (94) was “delightful” and still exists.

WETZELAAR, PIETER. *Des & Eng.* d. ca. 2000. He lived and worked in the Netherlands. Mr Wetselaar, who died at age 77, engraved the stylized trees and bird on the 50-rupiah bank note, P45 for Indonesia. He also designed bank notes for the 1964-1966 issue for Portugal and the [Banque National du] Congo. Mr Wetselaar also engraved numerous postage stamps.



WHITE, Brian James. *Des.* b. London 1937. He joined Thomas De La Rue & Co. Ltd. (now De La Rue International) in 1953 to begin a five-year apprenticeship in the Design Department. During this time Mr White attended a foundation course at the Central School of Arts & Crafts in London. Upon completing his apprenticeship in 1958 he served two years in the British army.

In 1960 Mr White returned to DLR to design postage stamps, American stock certificates and bonds. In 1962 he began designing bank notes for numerous countries. After 45 years with DLR Mr White retired in 1998. His bank note designs include the following: Bahamas,

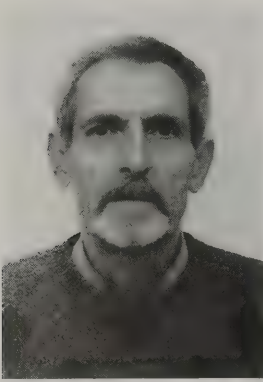
Bermuda, Bhutan, Burundi, Cayman Islands, Costa Rica, Cyprus, Dominican Republic, Ecuador, El Salvador, Falkland Islands, Ghana, Gibraltar, Haiti, Honduras, Hong Kong, Iraq, Ireland (Allied Bank and Provincial Bank), Isle of Man, Jamaica, Kenya, Laos, Lebanon, Malawi, Malta, Malaysia, Namibia, Nicaragua, Nigeria, Oman, Pakistan, Scotland (Clydesdale Bank), United Arab Emirates, Venezuela, Vietnam, Western Somoa, Yemen and Zambia, all with the technical expertise of the Preliminaries Department of Thomas De La Rue in London and later Basingstoke, England. Brian James White and John David White are brothers.

WHITE, John David. *Des.* b. Hackney, London 19 September 1932. His art training took place at the Central School of Art & Design in Holborn, London. Mr White served his apprenticeship as an engraver's designer at Thomas De La Rue (now De La Rue International), 1948-1953. Following two years of national service as a photo plotter he returned to De La Rue, where he worked as a security designer until 1994. The talented Mr White now devotes his leisure time to painting, drawing, printmaking, photography and rambling.

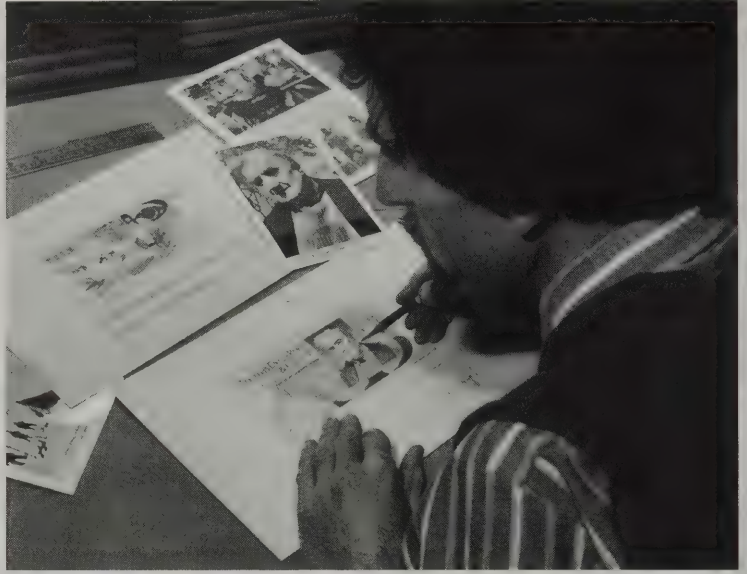


Mr White designed bank notes for: Bahamas, P17-20, 22 & 24; Barbados, P29-31; Belize, P39-42; Bermuda, P34-39; Colombia, P417, 418, 423, 424, 428 & 430; East Caribbean States, P17-20; Jersey, P7, 8, 11-14; Jordan, P23-27; Mali, P7-9; Malta, P34-36; Mauritius, P34, 35 & 39; Scotland, P197, 199, 200, 201, 203, 214, 219 & 220; Solomon Islands P5-8; and Swaziland, P13-16. All

were created with the technical expertise of the Preliminaries Department of Thomas De La Rue in London and later Basingstoke.



John David White

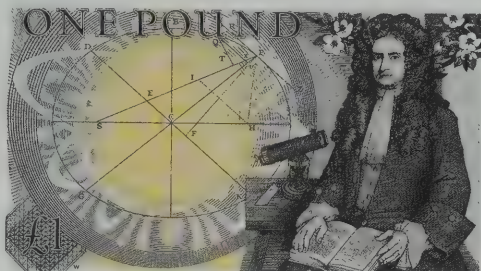


This note honors composer Ralph Vaughn Williams and his 7th Symphony, the *Antartica*. The figure on the back is Captain R. F. Scott, who traveled to the South Pole in 1912. See E. Dawson, the engraver, for an enlarged illustration of the portrait of the composer.

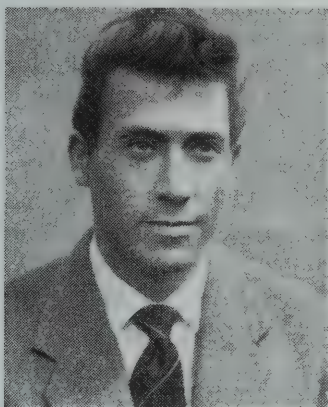
WICKS, David. *Des & Eng.* He was employed by the Bank of England Printing works prior to 1958. After that date, he and Harry Eccleston “acted as assistants to Professor Austin, the Bank’s consultant designer.” Mr Wicks is a fellow of the Royal Society of Painter-Etchers and Engravers. Before retiring from the Bank of England in 1979 he engraved the following bank notes:

Great Britain

- P377 *Newton's Pendulum Experiment*, £1 (back).
 P378 *Battle of Waterloo*, £5 (back).
 P379 *Hospital Scene at Scutari*, £10 (back).
 (See N.A. Dow for illustration.)
 P381 *St. Paul's from the River Thames* (based on an engraving by S&M Buck in 1749), £50 (back).



WIEDERMANN, Josef. *ScEng.* b. 1810 d. 1853. He engraved the script on Austrian bank notes PA70-A74, PA75-A78, PA81, PA82 and PA84 (Kranister 1985, 82, 88, 98).



WILD, Anthony Ronald. *PEng.* b. London 1929. His first studies took place at Queens Road School and later at Wimbledon Art School. Mr Wild began his training as an engraver at BW. With an absence during World War II, he engraved at Bradbury Wilkinson for 50 years where he engraved the cross section of *St. Paul's Cathedral* on an advertising note with the portrait of *Christopher Wren* engraved by Alan Dow. After employment at Komori Mr Wild retired in 1994. For Portugal he engraved a postage stamp with Alfonso IV, 1\$50, A194.



WILLIAM BROWN & CO. The name of this London printer is found on bank notes for Fauresmith Bank, De Nationale Bank van den Oranje Vrystaat, the National Bank of the Orange River Colony, Ltd. and the Orange Free State Government in South Africa.



WILLIAMS, M. Meredith. *Des.* He designed bank notes with the Royal Seal of Scotland for the British Linen Bank, £1 to £100 PS186-190 (Douglas).

WILLIAMSON, Harry. *Des.* He designed the Series 1973 \$100 bank note, P48 for Australia with images of *Sir Douglas Mawson* on the face of the note and *J. Tebbutt* on the back; and the Series

1988 \$10 note, P49 with Capt. Cook's ship *Supply* on the face and an *Aboriginal youth* on the back, also for Australia.

WILLIAMSON, Richard. *Des & PEng.* One of his machine-engravings can be found on the back of a £10 note for the Monmouth and Abergavenny Bank, illustrated in H&K (69). Williamson engraved images for the Monmouth Bank and for banks in Bath, Waterford and a £1 note for a Chester bank (H&K 69, 73).

WILSON, Hugh. *Des.* He designed 1864 issue of the £1 to £100, P176-179 for the Clydesdale Banking Company in Scotland (Douglas).

WIMMER, George. *PEng.* b. Hasbach February 1892. He engraved the following postage stamps for Austria:

- 593 Esperanto Star and Wreath, 1 schilling.
- 654 G. Mahler, 1.50 sch.
- 726 Pallas Athena, 1.80 sch.
- 728 Brother of Mercy, 1.50 sch.
- 815 A. Kauffmann, 2 sch.
- B294 Vienna-Ulm Ferryboat,
1 sch.+25 groschen
(EPJ No. 83, 137).



WIRKKALA, Tapio. *Des.* b. 1915 d. 1985. This designer was responsible for the 100-, 500-, 1000-, 5000- and 10,000-markkaa bank notes, P91-95 for Finland.

WITHINGTON, Roger. *Des.* He succeeded Harry Eccleston as designer for the Bank of England Printing Works. The master drawing of *London and St. Paul's Cathedral from the River Thames* (based on a 1749 engraving by S&M Buck) on the £50 (back), P381, could have been been Mr Withington's first bank note assignment for the Bank of England. David Wicks engraved this subject.

WOLF, Karel. *PtEng & PEng.* b. Chudějnice, Klatovy District 28 April 1894 d. Leipzig 27 Sept. 1966. From 1910-1913, following attendance at the State Special School for Metal Industry, where he learned engraving and metal chasing, Wolf worked as a copper engraver in Nixdorf. From 1919-1923 he engraved for A. Haase, and in 1924 Wolf was engaged by the NBCS in Prague to produce printing plates.

After the Germans occupied the Sudetenland Wolf became an employee of the Deutsche Reichsbank, and later engraved for the bank in Berlin. In 1939 Wolf moved to the security-printing firm of Giesecke and Devrient in Leipzig where he engraved and trained engraving apprentices until 1960.

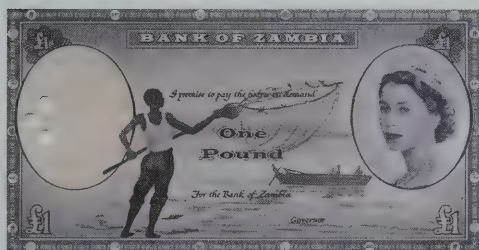


Czechoslovakia

- | | | | |
|-----|---|-----|--|
| P21 | <i>Dr. A. Rašín</i> (des. A., Mundrunka),
20 korun. | P22 | <i>Female Profile</i> (des. A. Mucha), 50k. |
| P21 | <i>Gen. Štefánik</i> (des. A., Mundrunka),
20k (back). | P26 | <i>History & Children</i>
(des. M. Švabinský), 1000k.
(See M. Švabinský for illustration.) |
| P22 | <i>Farmer, Wife & Tools</i> (des. A. Mucha),
50k (back). | P26 | <i>F. Palacký</i> (des. M. Švabinský),
1000k (back). |

WOODS, Bryan. *Art & Des.* BNA. This artist left De La Rue to join Harrison & Sons. He was responsible for bringing Joseph Keen to Harrison's as a consultant in the Engraving Division. J.L. Keen referred to Mr Woods as an "engraver's artist." He understood how to create art for the engraver to execute. A considerable number of his pieces were engraved by J.L. Keen.

The International Bank Note Society Souvenir note from Maastricht, 1989, was designed by Mr Woods and engraved by C. Mathews. The plate for this design was originally used to make machine plates to install and set up newly acquired DLR Giori presses prior to any production. Mr Woods also designed the Zambia 1 pound *essai*, PA1.



Fisherman, Queen Elizabeth II and a Secretary Bird, Zambia PA1.

WOYTY-WIMMER, H. *Des & Eng.* b. Radautz, Bukowina, Romania, 10 Oct. 1901, d. 1972. This Austrian artist was trained by Alfred Cossmann. He designed the 1951 United Nations World Unity 20¢ postage stamp, A6 (*DLR Journal* 8), four 1953 Coronation issue *essais* for Barbados (illustrated in RdR), and engraved the following postage stamps for Austria:

564	St. Gebhard, 30 groschen.
B184	St. Rupert's Church (des. by W-W), 30+70 gr.
B189	Rudolf IV, 3+12 gr.
B190	Tomb of Frederick III, 5+20 gr.
B192	St. Steven, 8+32 gr.
B193	<i>Madonna of Domestics</i> , 10+40 gr.
B209	Providence Statue, 8+2 gr.
B214	Nymph Egeria, 30+10 gr.
B223	Sower, 1 sch.+40 gr.
B225	Laabenbach Bridge, 10+5 gr.
B231	Vienna Gas Works, 75+35 gr.

B233	Gesäuse Highway, 1 sch.+50 gr.
B236	Anemone, 20+10 gr.
B237	Crocus, 30+10 gr.
B238	Yellow Primrose, 40+20 gr.
B239	Pasque flower, 45+20 gr.
B240	Rhododendron, 60+30 gr.
B241	Dogrose, 75+35 gr.
B242	Cyclamen, 80+40 gr.
B244	Edelweiss, 1.40 sch.+70 gr.
B272	Stamp Collector, 60+15 gr.
C54	Rooks, 60 gr.
C56	Blackheaded Gulls, 2 sch.

(The preceding is from the *EPJ* No. 83, 137.)

WU, Pengyue. *PEng.* b. 1922. He entered Beijing Engraving and Printing Works in 1938 following his father Jin-Tarng Wu. Mr Pengyue Wu was asked to engrave some of the bank notes that followed, however, he thought it would be advantageous if the younger engravers would do this. For this Mr Wu gained great respect and was awarded (Pi-Sheng) the highest recognition in the printing field. He engraved the following bank notes for China:

P867	<i>Pagoda Mountain in Yanan</i> , 2 yüan (back).
P874	<i>Woman Driving Tractor</i> , 1 yüan.
P875	<i>Machinist</i> , 2 yüan.
P876	<i>Steelworker</i> , 5 yüan.
P879	<i>Representatives of National Assembly</i> , 10 yüan.



WU, Yizheng. *PEng.* He graduated from the high school affiliated with the Central College of Fine Art in Beijing where Pengyue Wu was his teacher. He is responsible for the backs of these Chinese bank notes: *Yangtze Gorges*, 5 yüan, P886; *Mountains*, 10 yüan, P887; and *Ding Gang Sha Mountains*, 100 yüan, P889.



WULLSCHLEGER, C. *Eng.* This name appears on the back of the 5-franc bank note, P7 for *Guadeloupe*; the designer was H. Cabasson.

W.W. SPRAGUE. This British printing company, located at City Road, Finsbury in London, succeeded Perkins Bacon. They were active in the early 19th century when they printed bank notes for The Chartered Bank of India, Australia & China, PS184-188, PS191-193, PS96-206, PS208-213, PS215-222. Most of their 20th century work consisted of engraved checks for banks. About 1966 the Metal Box Company purchased them.



WYON, T. Jr. *Eng.* In 1815 he engraved two 8/6d dies for duties on British and Irish bank notes. In that same year Wyon also engraved a £30 die inscribed “£Thirty,” probably for bankers’ licenses. (EPJ No. 84, 178).

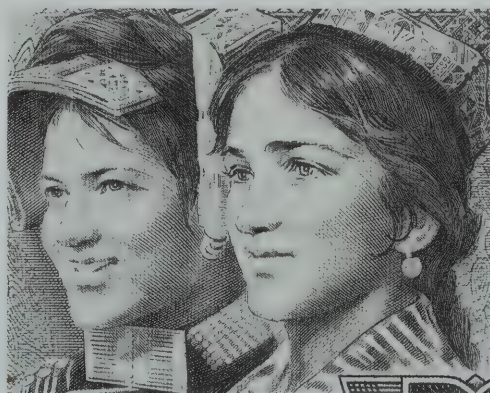
WYON, William. *Des & Eng.* b. 1795, d. Brighton, England 29 October 1851. Considered by most as England’s greatest medallist designer. As a boy Wyon was awarded the Society of Arts gold medal. As designer and engraver at the Royal Mint he is recognized for his coinage portraits of George IV, William IV and Queen Victoria. Those of George and William were adapted from busts by Sir Francis Chantrey.

It was Wyon’s portrait of Victoria on the 1837 Guildhall Medal that was the model for the 1840 Penny Black postage stamps. The artist’s young head of *Victoria* prompted the Queen to say, “You always represent me favourably.”

“In 1838,” with Henry Le Keux and Henry Corbould, Wyon “was consulted by the Bank of England, on the production of a new design for bank notes...” (BH 1989, 59). In 1847 this legendary medallist engraved the embossed British postage stamps of 1/- green and 10d brown, Scott A3 (RL 1943, 12).

XIMENO, ____. *Des.* He was working in Spain in the late 18th century (Mörck 74).

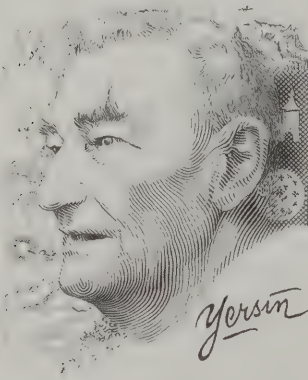
XU, Yongcai. *PtEng.* He graduated from the Shanghai Academy of Art in 1962 and served his apprenticeship under Pengue Wu in Shanghai. Mr Xu engraved the following bank notes for China: *Dong and Yau Youths*, 1 yüan, P884; *Uighur and Yi Girls* on the 2-yüan bank note, P885; and *Mao Tse-tung*, 100 yüan, P901. Mr Xu engraved the portrait of *Chung Hwan*, on the back of the Hong Kong 1000-dollar bank note, P333. Mr Xu received Shanghai’s model labor citizen award in 1996.



Dong and Yau Youths, and Uighur and Yi Girls.

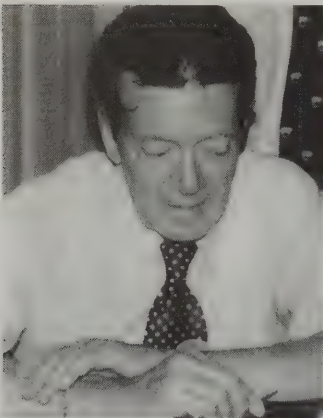
YAJIMA, Sakae. *PtEng.* He is employed at the Japanese Printing Bureau and engraved a portrait of *Yukichi Fukuzawa* on a postage stamp souvenir sheet with no denomination with two other stamps. This portrait is similar to the ¥10,000 bank note, P99 & 102. (See S. Kurishima for illustration.)

YAMAMOTO, Hideo. *Des.* b. 1966. He studied at Tama Art University and joined the Japanese Printing Bureau in 1989. He is the designer of souvenir cards.



YERSIN, Albert Edgar *Art, PEng, Des & Lith.* b. Montreux 5 September 1905, d. Lausanne 1983. After 1907 he lived in New York City and then went to Chile, where he completed his high school education and began to draw. Mr Yersin returned to New York in 1925 and then returned to Paris; in Paris he began to engrave in 1933. In 1935 he went to Berne and then Lausanne. Mr Yersin studied at the Pratt Institute in New York City and the Royal College of Art in London, and taught at the Beaux-Arts in Lausanne.

Mr Yersin's work has been seen in the museums in Berne, Chicago, Geneva, Lausanne, Milan, New York, Philadelphia, Stuttgart, Tokyo and Zurich. For the Netherlands this Swiss artist engraved the *Parable of Lazarus* on a 100-gulden bank note *essai*, dated 2 Jan. 1950 (illustrated in Bolten 143), and engraved numerous postage stamps for France. (The Yersin portrait was engraved by P. Schopfer.)

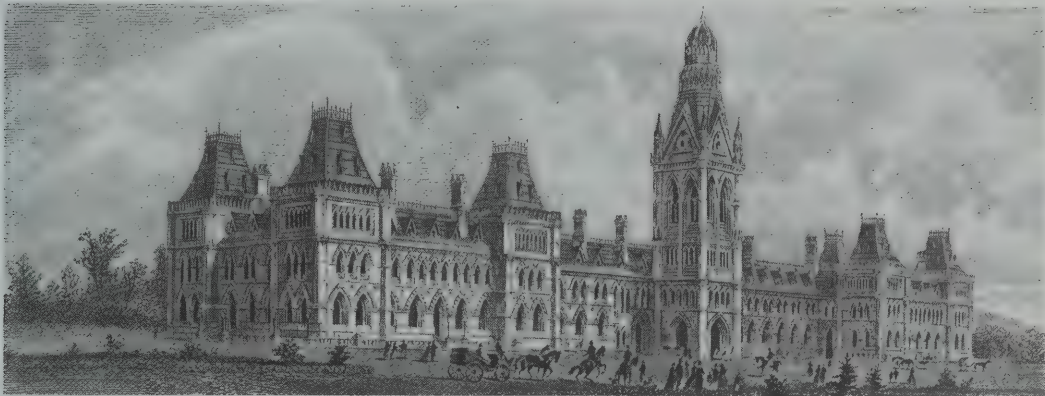


YORKE, Charles Gordon. *PtEng & PEng.* b. Shellbrook, Saskatchewan 1917, d. 21 May 1980. His interest in art was apparent at an early age; he attended the Ontario College of Art. In 1935 Mr Yorke began his apprenticeship at BABNCo under H.P. Dawson; a fellow-apprentice was George Gundersen. Messrs Yorke and Baril probably engraved more subjects for Canadian paper money than any other engravers. Mr Yorke also engraved postage stamps for Canada including Scott 494, 495, 540 and 670. Like other legendary engravers, he loved his work. A degenerative disease of the central nervous system confined Mr Yorke to a wheel chair during his last few years. (Photo courtesy of John Regitko.) Here is a partial list of Canadian bank notes engraved by Mr Yorke:

P68 *Otter Falls along Alaska Highway*, \$5 (back).
 P84 *Parliament Building and Ottawa River*, \$1 (back).
 P86 *Iniut Hunting Scene*, \$2 (back).

P87 *Sir Wilfred Laurier*, \$5.
 P87 *Salmon Seiner on Johnston Strait*, \$5 (back).
 P91 *Sir Robert Borden*, \$100.
 P91 *Nova Scotia Harbor*, \$100 (back).

Engravings by Gordon Yorke



Parliament Building and Ottawa River, \$1 (back), P84.



Sir Wilfred Laurier, \$5, P87.



Salmon Seiner on Johnston Strait, \$5 (back), P87.

YOUNG, H.W. *Des.* He designed the ½d postage stamp, A18 for New Zealand in 1898 (F&L 82).

YOUNGER, ____. *PEng.* This commercial engraver was employed by the Royal Co. in London. On occasion he was "borrowed" by W&S for security work.

YTTRI, A. *Des.* b. 1958. He designed the backs of 50-1000 kroner notes, P46-50 for Norway. The image of *The Sun* by E. Munch is on the back of P50; *E. Munch* is on the face.

ZAINEA, S. *Des & Eng.* This name, as designer or engraver, appears on the following bank notes for Romania: *Trajan and Decebal*, 100,000 lei, P59 and 1,000,000 lei, P60; *Three Heroes*, 500 lei, P86; and *Balescu*, 1000 lei, P87.

ZANNOTTI, F. *PtEng.* He engraved the portrait of *Maria Montessori* on the 1000-lire bank note, P114 for Italy; G. Pino designed the note.

ZENZIGER, Rudolf. *PEng.* b. Vienna 1891. He was trained by Alfred Cossmann and Ferdinand Schirnböck. Zenziger engraved the following bank notes and postage stamps for Austria:

Bank Notes

- P93 *Steirmark*, 5 sch. (back).
 P95 *Farmer in Field*, 20 sch. (back).
 P122 *Mint Tower in Solbad*, 10 sch. (back).
 P123 *Woman*, 20 sch. (des. J. Seger).
 P124 *Woman*, 100 sch. (face des. J. Seger).
 P124 *Mountain Scene*, 100 sch. (back).
 P133 *F. Grilparzer*, 100 sch. (des. J.F. Renner).
 P135 *Anton Bruckner*, 1000 schilling (des. E. Amadeus-Dier & R. Hellmann).

(The preceding data was found in DEABN.)

Postage Stamps

- B208 *Cup of Corvinus*, 3+2 groschen.
 B213 *Belvedere Palace*, 20+10 gr.
 B227 *Danube Port, Vienna*, 30+10 gr.
 B229 *Vienna S. Railway Station*, 45+20 gr.
 B254 *Salzburg Cathedral*, 40+20 gr.
 C49 *Gmund Town Hall*, 2 sch.

(The preceding is from the *EPJ* No. 83, 137.)



ZERRITSCH, Fritz. *Des.* This curator of the Vienna Museum of Art designed the 1000 schilling bank note, P98 for Austria and the following postage stamps:

Austria

- A53 Fields & Telegraph Wires.
A54 White-Shouldered Eagle.
A55 Minorite Friars Church.

Germany

- B199 Belvedere Gardens, Vienna, 15+10 pfennig. (The preceding is from the *EPJ* No. 83, 137.)

ZHENG, Xinchén. *Art.* He created the *Tien An Men* watermark on the 10-yüan bank note, P879 for China (Kranister 1989, 160).

ZHOU, Lingzhao. *Art.* With Yimin Hou and Gongliu Luo, Lingzhao Zhou contributed to the artwork on Chinese bank notes, P860-870 (Kranister 1989, 164).

ZICK, Alexander. *Des.* b. 1845 d. 1907. He designed the 5-mark bank note, P8 for Germany. The subject on the face is *Germania and Youth*; the back shows a *Dragon and Treasure*. This note circulated from April 1906 until 5 June 1925 (Kranister 1989, 222).



ZINTZMEYER, Jörg. *Des.* He designed the following computer-generated bank note designs for Switzerland:

- P66 *Le Corbusier* (aka Ch. E. Jeanneret-Gris), 10 franken.
P67 *A. Honegger*, 20 fr.
P68 *S. Taeuber-Arp*, 50 fr.
P69 *A. Giacometti*, 100 fr.
P70 *F. Ramuz*, 200 fr.
P71 *J. Burckhardt*, 1000 fr.
(The preceding is from Mdr.)



ZLAMALIK, Mate. *Art & Des.*

b. 1905 d. 1965. He was employed at the Bank Note Printing Works in Belgrade after World War II until about 1953. Mr Zlamalik prepared the preliminary drawings for the following bank notes:

Serbia

- P30 *Shepherd*, 100 dinara.
P33 *Saint Sava*, 100 dinara.

Yugoslavia

- P64 *Miner*, 50 dinara.
P65 *Blacksmith & Reaper*, 100 dinara.
P65 *Fisherman*, 100 dinara (back).
P67 *Agriculture* (eng. Tomasjic Krnjajic), 1000 dinara.
P67 *Waterfalls & Defense* (eng. V.A. Kun), 1000 dinara (back).
P67N *Cargo Ship*, 5000 dinara.
P67N *Steelworkers*, 5000 dinara (back).

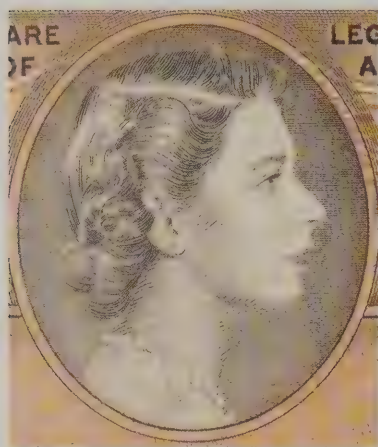


ŽMUIDZINAVIČIUS, A. *Art & Des.* b. Seorjai, Lithuania 31 Oct. 1876, d. Vilnius, Lithuania 9 August 1966. He taught in Gubernija, Poland, then moved to Warsaw where he studied painting. Mr Žmuidzinavičius went to St. Petersburg, Russia and received a teaching degree from the St. Petersburg Academy of Art. He exhibited his work in France, Germany, Latvia and Sweden.

In 1922 he visited Arizona and California to paint from nature. The following year Mr Žmuidzinavičius exhibited his work in Chicago; in 1923 audiences in Washington, DC and New York saw his work. In 1926 he was appointed a professor at the School of Fine Art in Kaunas.

In addition to postage stamps in 1932 Mr Žmuidzinavičius designed the 10-litas bank note, P23 with *Farmers Tilling Fields* for Lithuania.

THE YEAR 2003 marked the 50th anniversary of the coronation of England's Queen Elizabeth II. During this period there were more engraved images of her than any other person on bank notes and postage stamps. Here are a few examples of her many different portraits; some were used on the bank notes of more than one British Commonwealth country.



Bermuda; Malaya & British Borneo; and Canada.



Great Britain: robes of the garter and robes of state, both were engraved by N.A. Dow.

This Pietro Annigoni
portrait was
engraved by
Yves Baril for a
Canadian postage
stamp. This same
portrait can be
found on the bank
notes of numerous
British
Commonwealth
countries.



Engravers Gilbert H. Carradine for Mauritius, Nigel Alan Dow for the Isle of Man and Joseph Lawrence Keen for the East Caribbean Currency Authority.



The garter and sash photograph and the engraving by Nigel Alan Dow for St. Helena.



The Nigel Alan Dow engraving for New Zealand, and a portrait by engraver Stanley Doubtfire for Canada.



This controversial unflattering portrait was beautifully engraved by Nigel Alan Dow.



The photo and engraving, one of the last engravings by Nigel Alan Dow for De La Rue.



This Dorothy Wilding portrait engraved by Leslie Downey appears on a Jamaica L5 note, P48.
(Enlarged 250%)



Stanley Doubtfire's stunning engraving of the Kokoschnik tiara portrait of Queen Elizabeth II for the Cayman Islands, Jersey, Gibraltar and New Zealand. (Enlarged 320%)

Some Exceptional
Designs and
Engravings



Adolph Sax, Belgium 200 francs, P148 (see page 113), the profile on the back is Charlie Parker.



Elizabeth II, Belize P51.



Face, Dr. E. Beneš, and back essays for Czechoslovakia dated 1942 by Hugo Fleury.



V. Fajt engraved the portrait of F. Palacký, Czech Republic 1000 korun, P15.



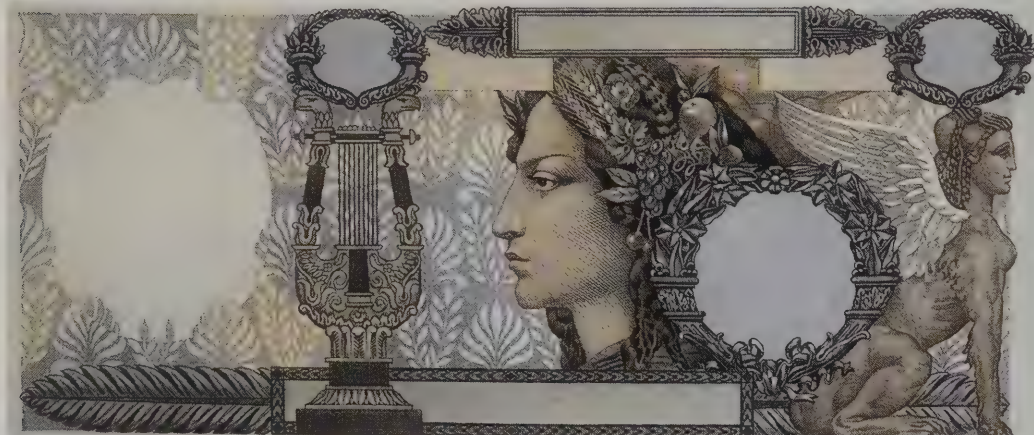
Christopher Broadbridge engraved the Egypt 10 and 20 pounds, P51 & 52.



This series of Eritrean notes was designed in the U.S. by C. Holbert and printed by G&D.



Two French
essais from the
1950s probably
by C. Serveau.
Collection
Francois
Delamare
(auction in Paris,
20 June 2000,
expert
Mr Alain Weil).



R. Gerstetter designed
this German Federal
Republic 100 DM,
P41 with Clara
Schumann.



Leslie Downey is the probable engraver of *Admiral Saumarez*, Guernsey L20 (back), P51.



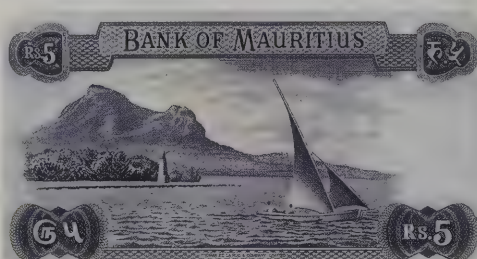
M. Armenti engraved *Love Sacred and Love Profane* by Titian, Italy 20,000 (back), P104.



Kazakhstan 5 tenge, P9 with a portrait of *Kurmangazy* engraved and signed by J. Keen.



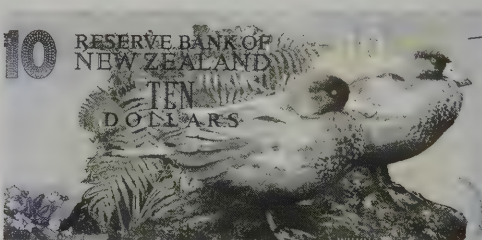
Joseph L. Keen engraved the musicians, Laos 5000 kip (back), P19.



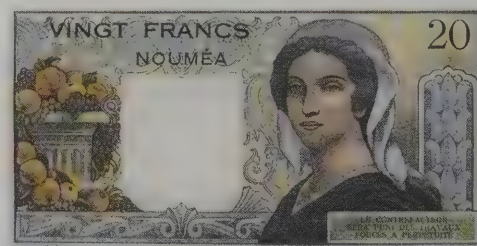
G.H. Carradine engraved the portrait of *Elizabeth II*, Mauritius 5 rupee, P30.



J.T.G. Drupsteen designed the Netherlands 10 gulden, P99.



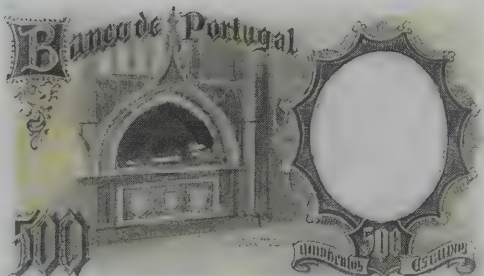
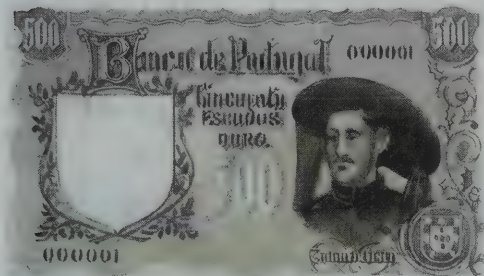
Stanley Doubtfire engraved the portrait of *K. Sheppard*, New Zealand \$10, P178.



New Caledonia P50. The face was engraved by G. Regnier and the back by A. Chapon.



Hugo Fleury designed this 500-escudo *essai* for Portugal with D. de Goes, ca. 1942.



Hugo Fleury designed this 500-escudo *essai* for Portugal with Henry the Navigator, ca. 1942.



V. Fajt engraved the portrait of, L. Štúr and J. Moore the portrait of A. Hlinka, Slovakia P23 & 24.



James Moore engraved the portraits of P. Trubar and J.V. Valvasor, Slovenia P11 & 12.



Joseph L. Keen engraved the portrait of King Sobhuza II, Swaziland P1.



Sweden P62 and an advertising note for AB Tumba Bruk. The portraits of Jenny Lind and Queen Christina were engraved and signed by Agnes Miski Török.



V.A. Kun engraved this note for Yugoslavia P33; the art is by P. Stojicevic.



Fed. Rep. of Germany P20 & 21 designed by H. Eidenbenz.

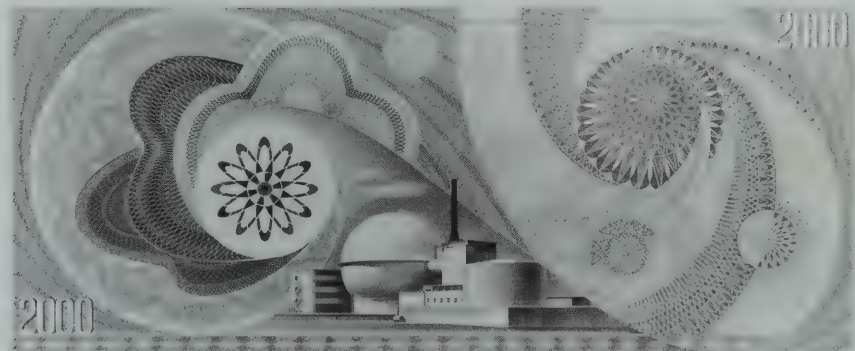
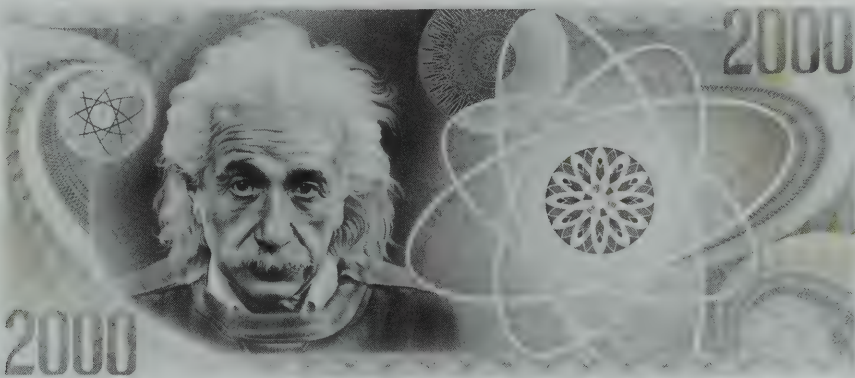


Swedish Sailing Ships, A578 by M. Möreck, and L. Štúr by Činovský, S212 for Slovakia.

Designs by Professor Roman Hellmann



Brazil 5 cruzeiros *essai* with Pres. Kubitschek and a section of the presidential palace.



A Giori test design with *Albert Einstein* and a nuclear reactor.

Advertising Notes by De La Rue Giori



Renato Manfredi designed and Trento Cionini engraved this note with Ludwig van Beethoven.



Johann Gutenberg. (See page 72 for the back design.)



Leonardo da Vinci and a reference to the research and development center in Le Mont.

ADDENDA

A CONSIDERABLE NUMBER of engravers listed in this section are from the Czech Republic and the Republic of Slovakia, two of the few remaining countries where the art of postage stamp engraving continues. We should be extremely grateful for this continuance. The names of designers are in parentheses for postage stamp listings. A lot of the philatelic engraving and designing data listed in this section was found at: www.telcom.gov.sk/znamky/stamps.htm.

BATZ, Philip Christian. *Eng.* b. Offenbach, Germany 25 May 1820, d. Copenhagen 11 Feb. 1890. He studied at the Art Acadmie in Copenhagen under Bertel Thorvaldsen. Mr Batz worked as a silver and copper engraver before engraving bank notes for Denmark, 1860-1873 and postage stamps for Denmark, the Danish W. Indies, Norway and Iceland.

BELL, Andrew. *Eng.* In addition to general engraving of letterheads, crests, etc., he engraved bank notes for the Bank of Scotland. With Macfarquhar, Bell originated the idea of the *Encyclopaedia Britannica* for which Bell engraved illustrations. In 1793 Bell became the sole proprietor of the *Encyclopaedia Britannica* when Macfarquhar died.

BRANDT, Boguslaw. *Eng.* b. Zwierznec, Poland 10 March 1909, d. 11 Sept. 1983. He engraved postage stamps and the portraits on bank notes P143, 146, and 150 for Poland.

BOUDA, Jiří. *Eng.* b. Prague 6 May 1934. He is the son of Cyril Bouda. He engraved and designed the Košice Church for the Slovak 10k postage stamp, S155.

CARSWELL, Allan. (See main biographical listing.) He engraved the lettering on the following postage stamps for Canada:

397	Scottish Settler & Lord Selkirk, 5¢.	461	Alaska Highway, 8¢.
434-5	Family & Star of Bethlehem, 3¢ & 5¢.	469	EXPO '67, 5¢.
437	Maple Leaf & ICY Emblem, 5¢.	472	Runner, 5¢.
441	Peace Tower, 5¢.	473	50 th Ann. of Canadian Press, 5¢.
450	Parliamentary Library, 5¢.		

CIGÁNIK, Rudolf. *Des.* b. Handlová, Czechoslovakia 10 Jan. 1961. From 1976-1980 he studied in the department of flat and relief metal at the Applied Arts College in Kremnica. From 1984-1990 Mr Cigánik studied book design under Albin Brunovský at the Academy of Fine Art, and his postage stamp designs have received international awards. He engraved and designed* the following postage stamps for Slovakia:

170	Bratislava, 5sk (L. Krátky).	213	Europa, 8sk (I. Rumanský).
184-6	Birds of Prey, 4, 5 & 7sk (J. Švec).	224	Trencin Castle, 8sk (J. Švec).
188	UPU Anniversary, 8sk (O. Solga).	238	Women by M. Gaanda, 16sk (M Činovský).
193	Horse Race, 2sk (D. Grečner).		
204	Samuel Jurkovic, 9sk (Z. Brázdil).	239	Jozef Ciger-Hronsky, 3sk.*

Slovakia (continued)

- 240 Olympic Games, 4sk (J. Baláž).
243 Eradication of Poverty, 7sk (J. Piačková).
249 Ram, 4sk (V. Machaj).
254 Strbske Lake, 12sk (K. Felix).
261 Michael Martiken, 3sk.*
262 Stamp Day, 3sk.*
263 Bishop Stefan Moyses, 3sk.*
266 Folk Tradition, 3sk.*
276 World Year, 9sk (I. Rumanský).
285 Bojnice Altar, 10sk (M Činovský).
289 Ondrej Nepala, 5sk (I. Piačka).
294 Jan Smrek, 4sk (M. Čapka).
297 Folk Tradition, 3sk (K. Ševellová).
304 Mutiny of Kragujevac, 3sk.*
312 "No" to Drugs, 3sk (A. Vojtášek).
315 Fishermen, 12sk (M Činovský).
318 Stamp Day, 4sk (J. Baláž).
324 Cajkov Bonnet, 4sk (K. Štanclová).
325 Helpa Bonnet, 15sk (K. Štanclová).
331 Slovak Philharmonic, 4sk.*
339 Birds, 14, 15 & 16sk, (J. Baláž).
341 Blacksmith, 14sk (M Činovský).
343 Czech Revolution, 5sk (M. Cipár).
348 H. Melickova, 4sk (M Činovský).
351 Women's Basketball, 4sk (S. Mydlo).
354 Jan Holly, 5.50sk.*
362 Bridge, 6sk (P. Augustovič).
367 Crucifixion, 20sk.
368 Stamp Day, 5.50sk.*
369 Postal Law, 20sk (D. Kállay).

- 370 Clock 13sk (M. Čapka).
371 Janko Blaho 5.50 sk (I. Piačka).
380 Princes, 6, 9,11 & 14 sk (J. Baláž).
384 Righteous Among Nations 14 sk (I Schurmann).
389 Raftsmen's Dream, 16sk.
396 Dog Sled 6sk (P. Uchnár).
403 EUROPA 18sk (M Činovský).
406 Butterflies 10, 16 & 25 (K. Felix).
410 Architecture 6 & 12sk.*
418 Studio by K. Sokol, 23sk.
419 Stamp Day 10sk.*
426 St. Cyril, 18sk*.



- 427 L. van Beethoven, 15sk (K. Felix).
434 Cats, 13-18sk (V. Machaj).
435 Barcelona 2003, 11sk (I. Rumanský).



ČINOVSÝ, Martin. *Art & PEng.* (See main biographical listing.) He engraved and designed* these postage stamps for Slovakia:

- 150 Arms, 8sk.*
151 Arms, 3k.*
156 Zvolen, 30sk.*
157 Bratislava, 50sk (D. Kállay).
159 Michal Kovac, 2sk (J. Riess).
163 Jan L. Bella, 5sk (J. Baláž).
164 A. Dubček, 8sk (J. Baláž).
165 Jan Kollar, 20sk (J. Baláž).
167 Slovak Language, 2sk (I. Benca).
169 Dubnica nad Vahom Arms, 1sk.*
172 Gabčíkovo Dam, 10sk.*
174 Štefánik Monument, 16sk.
175 Springtime by Kostka, 9sk.*
177 Year of Family, 3sk (Z. Tóthová).
178 Jan Andrej Segner, 8sk.*
179 A. de Saint-Exupery, 9sk.*
180 J. Murgas, 28sk (D. Grešner).
181 Stop Smoking, 3sk (Z. Brázdil).
183 Olympic-100, 3sk (I. Schurman).
189 Slovak Uprising, 6sk (J. Baláž).
190 French Memorial, 8sk (J. Baláž).
191 J. Matuska, 34sk (V. Hložník).
195 Christmas, 2sk.*
196 Chatam Sofer, 5sk (D. Kállay).
197 W. Kempelen, 6sk (J. Baláž).
198 Stefan Banic, 10sk (K. Ondreička).
201 Ship NL EMS, 5sk (J. Bukova).
212 Ludovít Štúr, 16sk (J. Baláž).
216 Pope John Paul II, 3sk (J. Baláž).
228 Banská Štiavnica, 7sk.*
229 Spišský Hrad, 10sk.*
230 Vlkošinec, 15sk.*
232 Bratislava, 2sk.
233 Clown by L. Mattotti, 3sk.
236 Christmas, 2sk.
242 Folk Tradition, 2sk (K. Ševellová).
244 EUROPA, 8sk (J. Baláž).
250 Bison, 4sk (V. Machaj).
253 Skalnaté Lake, 8sk (K. Felix).
256 Railway, 4sk.*
257 A. Kvasz, 6sk.*

Slovakia (continued)

260	Christmas, 2sk (O. Zimka).
264	<u>S.H. Vajanský</u> , 4sk (J. Baláž).
271	Domica Cavern, 6sk.*
272	Aragonit Cavern, 8sk.*
277	Bratislava, 3sk.*
279	Constitution, 4sk (J. Baláž).
287	Cernova 1907, 4sk (J. Baláž).
288	Nativity, 3sk (M. Klimčák).
290	Resurrection of Christ, 4sk.*
295	Jozef Skultéty, 4sk (J. Baláž).
298	Budatin, 6sk.*
299	Krásna Horka, 11sk.*
301	Spiritual Renewal, 4sk.*
303	Child's Art, 3sk (L. Mereničová).
310	Trnava, 5sk.*
317	Christmas, 3sk.*
320	<u>Matej Bel</u> , 3sk (J. Baláž).

321	<u>Juraj Haulik</u> , 4sk (J. Baláž).
327	Transfiguration, 5sk.*
328	Tatra Park, 9sk.*
329	Mountains, 11sk.*
333	Astronaut, 12sk (D. Nágel).
345	Jewish Urn, 18sk.
346	A. Brunovsky, 5sk (MC & AB).
353	Easter, 4sk.
355	EUROPA, 12sk.*
357	Postman, 10sk (D. Kállay).
358	Rudolf Schuster, 5.50sk.*
364	Holy Year, 4sk (K. Ševellová).
-	Slovak 10 th Anniversary, 20sk.*
-	Rudolf Schuster, 7sk.*
-	M.R. Štefánik, 14sk (J. Balaz & M. Činovský.)
-	Mat'ko & Kubko, 7sk (art by L. Čapek).
-	Pope Paul II, 12sk (J. Baláž).

COUSIN, Jean-Paul. *Eng.* b. Marmande 1942. This French postage stamp engraver studied at l'Ecole Nationale Supérieure des Métiers d'Art in Paris.

COUTURE, Robert. *Eng.* Engaged by BABNCo, he engraved postage stamps for Canada including the following according to CPA:

738	J.E. Bernier, 12¢.	753-6	12, 14, 30¢ & \$1.25, CAPEX
739	S. Fleming, 12¢.		souvenir sheets.

CRUSE, Brian. *Eng.* In the 1980s he was engaged at the Bank of England Print Works as a geometric lathe and machine engraver.

DOWNEY, Alfred J. (See main biographical listing.) He engraved the following postage stamps for Newfoundland:

147	Queen Mary & George V, 3¢.	212	Sir Humphrey Gilbert, 1¢.
148	Prince of Wales, 4¢.	214	Gilbert Coat of Arms, 3¢.
156	Transatlantic Flight, 15¢.	218	Sir Humphrey & Ships, 8¢.
183	Codfish, 1¢.	221	English Coat of Arms, 14¢.
185	George V, 2¢.	222	Sir Humphrey & Ship Squirrel, 15¢.
187	Queen Mary, 3¢.	224	Queen Elizabeth I, 24¢.
192	Princess Elizabeth, 6¢.	C16	News from Home, 60¢.

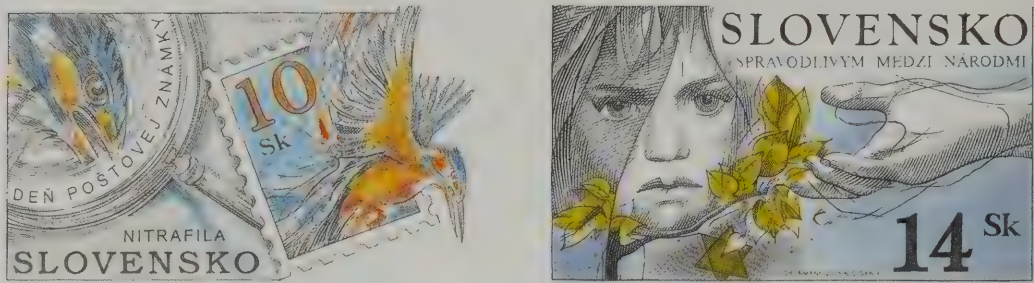
DUCKI, Janusz. *Eng.* b. 29 July 1943. He is a Polish engraver of postage stamps.

DUTCZYŃSKI, Mieczyslaw. *Eng.* b. 30 August 1906. He engraved stamps in Poland.

EXAX, Alexander. *Des.* He designed the Austrian railroad postage stamp issue, Nos. 385-387 (*EPJ* No. 83, 133).

ADDENDA

Postage Stamps for Slovakia



Stamp Day 384 and Righteous Among Nations 419 by R. Cigánik.



M. Bel 320 by Činovský, World Year 276 by Cigánik and Ag. Institute 373 Ondráček.



Albin Brunovský 346 by M. Činovský.



S.H. Vajanský 264, Juraj Haulík 321and Easter 353 by Činovský.



Juraj Papánek 393
and B. Bjørnson 394
by F. Horniak.

FAJT, Vaclav. (See main listing.) He engraved these postage stamps for Slovakia.

214	Liberation, 12sk (J. Trojan).	274	Triennale of Naive Art, 3sk.
235A	UN 50 th , 8sk (J. Trojan).	281-3	Mushrooms, 9sk (D. Kállay).
255	Baroque Chair, 14sk.		



FEKE, Arnold. b. Kračovský Chlmec 5 April 1975. He studied security design and engraving under M. Činovský at the Academy of Fine Art in Bratislava. Mr Feke engraved the following postage stamps for Slovakia:

332	Older Persons, 5sk (M. Klimčák).
336	Bratislava U., 4sk (D. Kállay).
342	Christmas, 4sk.
347	Dunajec & Vah, 10 & 12sk (R. Jančovič).
360	Rožnava, 20sk (also designed by AF).
429	Butterfly, 14sk (V. Rostoka).
439	Ján Baltazar Mágin, 8sk (K. Ondreička).
-	Bratislava, 12sk (art, J. Kiselová).
440	Christmas, 7sk (I. Schurmann).



FINGAL, Evelino. Art & Des. She designed bank notes for Aruba, P6-10.

FRANZEN-MATTHEWS, Majvor. She attended Beckman's School of Advertising and the Swedish State School of Arts, Crafts and Design in Stockholm. From a chance meeting with Czesław Slania, while she was working in advertising, Ms Franzen-Matthews was encouraged to become a postage stamp engraver. He guided her until she joined the Swedish Post Office Administration in 1966. Her first stamp was for the Danish Postal Administration.

Ms Franzen-Matthews is especially fond of three of her stamps: the Glimmingehus, S859 and Albert Engstrom motifs, S817, and the portrait of Kerstin Hesselgren, S883 (*EPJ* No. 122, 63 & 64). (See main biographical listing.)

FÜLE, Mihály. Eng. b. Cegléd, Hungary 1 Feb. 1914. He engraved postage stamps.

GIBB, Archibald. Engaged by DLR he engraved the following postage stamps for Newfoundland (CPA):

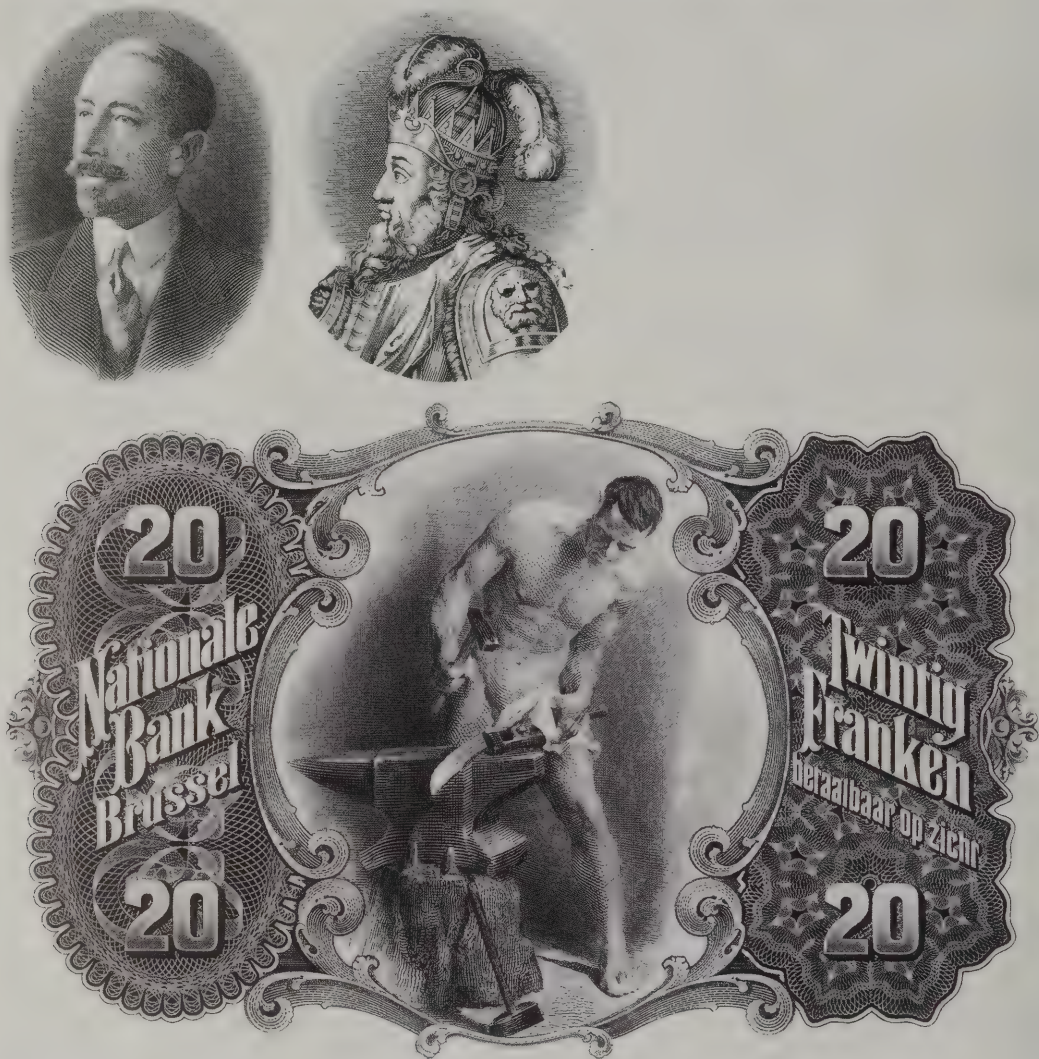
131	Twin Hills, Tor's Cove, 1¢.	135	Coast of Trinity, 5¢.
134	Humber River, 4¢.	138	Caribou Crossing, 9¢.

GRACE, Tony. In the 1960s he was engaged at the Bank of England Print Works as a geometric lathe and machine engraver. In the 1980s Mr Grace joined De La Rue Giori.

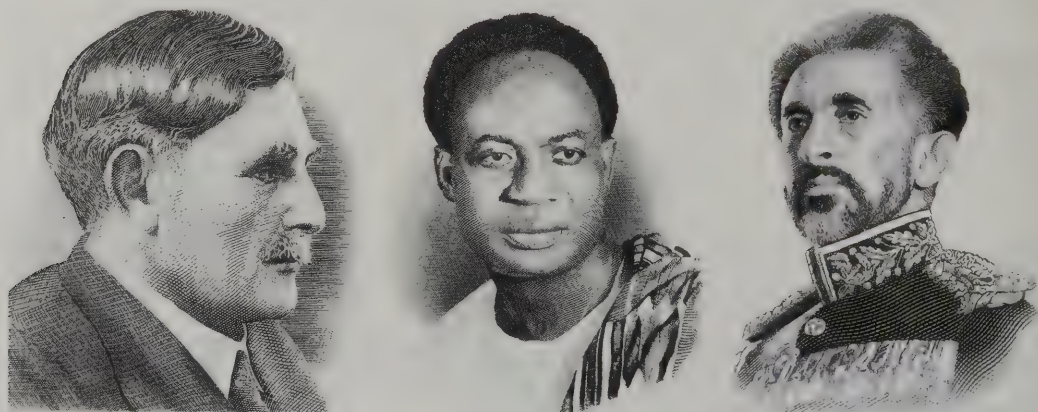
HAMURABI, Dr. B.O. Des. He designed the 1- to 1000-lipa notes for Slovenia. Only the 1 lipa note with a portrait of F. Prešeren entered circulation prior to the introduction of the 1990 issue.

ADDENDA

Additional Engravings by Max Ferré, Robert G. Godbehear and Enrique Vaquer.



Faisal I, Iraq P1-6, Alfonso V, Mozambique P112 by Ferré and Blacksmith by Vaquer.



Einer Benediktsson, Iceland P47, Kwame Nkrumah, Guinea P22, and Haile Selassie, Ethiopia P18 by Godbehear.

HERČÍK, Josef. (See main biographical listing.) He engraved these postage stamps for Slovakia:

154	Ružomberok, 5sk (also designed by JH).	217	Philately, 3sk (M. Cipár).
158	St. John Nepomuk, 8sk (J. Riess).	286	Minersm 12sk (M Činovský).
187	Prince Svatopluk, 12sk (T. Bártfax).	302	Tekov Wedding, 12sk.
		309	Fish, 4, 11 & 16sk, (D. Kállay).

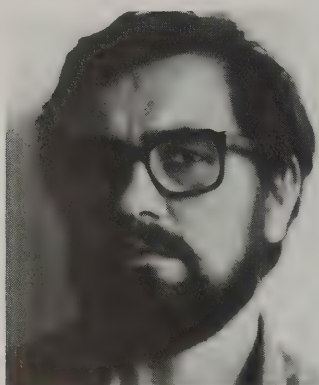


HORNIÁK, F. b. Žikava, Czechoslovakia 16 June 1956. He studied in the metal processing department at the Applied Arts College in Kremnica; he graduated in 1975. Six years later he was engaged in the Technical Postal Exchange as an engraver and engraved about 500 postal seals. Since 1991 he has been a graphic artist, engraver and designer* of postage stamps for Slovakia.

176	Lillehammer, 2sk (D. Nágel).	293	Martin Rázus, 4sk (J. Trojan).
194	St. George's Church, 20sk (I. Benca).	300	Nitra, 18sk (K. Felix).
205-7	Plants, 2, 3 & 8sk (K. Štanclová).	313	Ektopfilm, 4sk (I. Benca).
221	Nova Bana, 9sk.*	314	Landscape, 10sk (M Činovský).
231	Volleyball, 9sk (D. Nágel).	316	Prešov, 4sk.*
234	St. Adalbert, 4sk (E. Sedlák).	349	Stefan A. Jedlik, 5sk (K. Felix).
235	Cleveland, 5sk (R. Brun).	350	Barjedov, 50sh.*
241	Olympics, 9sk (D. Nágel).	352	Mathematicians, 5sk (J. Baláž).
245	Motion Pictures, 16sk.	363	Berries, 11, 13 & 15sk (V. Machaj).
248	Arms, 6sk.*	366	Nativity, 18sk.*
251	Antelope, 4sk (V. Machaj).	393	J. Papánek, 10sk (J. Baláž).
252	Church, 16sk (P. Augustovič).	394	B. Bjørnson, 14sk.
268	Church, 9sk (M. Čapka).	425	Pezinok, 100sk.*
270	EUROPA, 9sk (K. Ondreička).	426	<u>St. Cyril</u> , 17sk (K. Felix).
275	St. Martin Church, 7sk.*	426	<u>St. Methodius</u> , 22sk (K. Felix).
278	Water Mill, 4sk (K. Felix).	430	L. Medňanský, 18sk.*
291	Stamp Day, 4sk (R. Brun).	431	Sts. Andrew & Benedict, 13sk (I. Benca).
292	Slovak Rep., 4sk (P. Augustovič).		



Saints Cyril and Methodius.



N.H. Hrvanoc, engraved the Miner, P95 for Yugoslavia. (See main biographical listing.)

HUGHES, Ron. *Eng.* He engraved at the Bank of England Printing Works in the 1980s.

KALDERON, Asher. *Des.* He designed the 10,000 lirot, P51 for Israel (Salem).

KANIOR, Jacek. *Eng.* b. 16 August 1952. He is a Polish engraver of postage stamps.

KONECKI, Edward. *Eng.* b. Bialystok 2 January 1912, d. 1990. He engraved postage stamps and the portraits of *K. Swiercewski* and *Mieszko* on P142 and 147 for Poland.

KOPECKI, Jan M. *Eng.* b. Ostrów Wielkopolski 24 June 1945. He engraved postage stamps and the portraits of *J. Bem*, *S. Wyspianski*, *S. Staszic* and *J. Paderewski*, P148, 151, 153 and 158 for Poland.

KOR, Paul. *Des.* He designed 5-100 lirot, P38-41 for Israel (Salem).

KOVAŘÍK, Pavel. *Eng.* He studied at the High School of Applied Art in Prague, and engraved the following postage stamps for Slovakia:

166	Woman with Pitcher, 14sk	334	Žilina University, 12sk (M. Čapka).
	(also designed.)	411	Košice Tech. U., 6sk (J. Haščák).

KOWALSKA, Barbara. *PtEng.* b. 1932. She engraved the portraits of *J. Dabrowski*, *T. Kosciuszko*, *B. Crobry* and *W. Reymont*, P144, 145, 147 and 157 for Poland.

KOWALSKI, Zbigniew. *Eng.* b. Warsaw 10 November 1928. He engraved postage stamps in Poland.

KRAJEWSKI, Przemyslaw. *Eng.* b. Warsaw 22 June 1963. He engraves postage stamps in Poland.

KULCZYK, James. *LtEng & OrnEng.* He was at BW about 1985.

LEHMANN, Louis Olga Mary. This postage stamp designer is responsible for a number of stamps that were engraved at Perkins Bacon in the early 20th century (CPA).

LICUL, Miljenko. *Des.* This artist and graphic designer is responsible for designing bank notes for Slovenia with assistance from Zvone Kosovelj. Postage stamp designs by Licul include those for the 5th anniversary of Slovenian Independence. The individual bank note portraits were drawn by Rudi Španzel. Licul designed the following notes:



Slovenia

- P11 *P. Trubar* (1508-1586), 10 tolarjev.
 P12 *J. Vajkard Falvasor* (1641-1693), 20 tol.
 P13 *J Vega* (1754-1802), 50 tol.
 P14 *R. Jakopic* (1869-1943), 100 tol.

- P15 *J. Gallus* (1550-1591), 200 tol.
 P16 *J. Plečnik* (1872-1957), 500 tol.
 P17 *F. Preseren* (1800-1848), 1000 tol.
 P19 *I. Kobilika* (1861-1926), 5000 tol.
 P20 *I. Cankar*, 10,000 tol.

LIS, Tomasz. *Eng.* b. 31 July 1957. He engraves postage stamps in Poland.

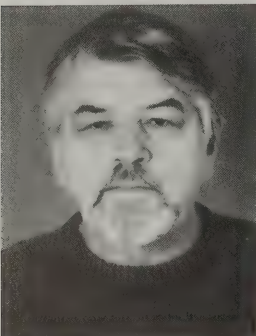
LOCK, Keith Elvin. *Security Print Photographer.* b. London 1939. He joined Thomas De La Rue & Co. Ltd. (now De La Rue International) in 1954 to begin a five-year program in the Photographic Studio Department. During this time Mr Lock also attended an intensive photographic course at the London School of Printing and Graphic Arts.

He served in the British army 1959-1961 and then returned to DLR to work full time in the studio department. Mr Lock worked on bank notes, stamps, passports, bonds, vouchers and travelers checks. Countries that benefited from his currency expertise included: Algeria, Angola, Bahamas, Bangladesh, Botswana, Cape Verde, Costa Rica, Dominican Republic, Ethiopia, Fiji, Ghana, Gibraltar, Guernsey, Haiti, Hong Kong, Iran, Iraq, Jersey, Jordan, Kenya, Kuwait, Malaysia, Malta, New Zealand, Nigeria, Pakistan, Philippines, Qatar, Saudi Arabia, Singapore, Tanzania, Tunisia, Uganda, Venezuela, Zambia and others.

Customers do not always provide for or indicate precisely what they want. It takes designers, modelers and photographers to create the image(s) for the engravers to follow. Engravers who worked with Mr Lock said he always took time and effort to get the very best results with the materials provided and was always willing to discuss the possibilities for improvement. Mr Lock is ranked among the best security print photographers. After 44 years of preparing photographs for engravers to follow, Mr Lock retired in 1998.

LUKASZEWSKI, Stefan. *Eng.* b. Homl 23 August 1918. He engraved postage stamps in Poland.

LYE, Alan. *LtEng.* He was engaged at the Bank of England Printing Works in the 1980s.



Dušan Matic engraved **Field Workers for Angola, P110.** (See main biographical listing.)

MATHEWS, Steven. *PtEng.* He is employed at DLR.

MAUER, Wolfgang. *Eng.* Mr Mauer is currently engaged by Bundesdruckerei in Berlin as an engraver of bank notes and postage stamps. (See photo on page 43.)

MIGNON, Justin Abel Francois Xavier. *Eng.* b. Bordeaux 2 December 1861, d. Fontainebleau 30 January 1936. He engraved postage stamps.

MILLER, Jerzy. *Eng.* b. Warsaw 6 September 1921. He engraved Polish postage stamps.

MORENO, José. *Eng.* In the mid-1960s he was chief engraver at the Mint in Chile. Moreno studied under J.A.C. Harrison prior to moving to Chile (*EPJ* No. 87, 133).

MORYCIŃSKA-ZAJDEL, Wanda. *Eng.* b. Trzebnica 5 May 1950. She engraves postage stamps for Poland and has engraved the portrait of Marie Curie on the 20,000-zlotych bank note, P152.

NARKISS, Zvi. *Des.* He designed the 500, 1000, 20 and 100 sheqalim, P48, P49. 54 and 56 with images of *Baron Edmond deRothchild, Maimon-Maimonides, Moshe Sharett and Itzhak Ben-Zvi* for Israel (Salem).

NASZARKOWSKI, Piotr. (See main listing and www.go.to/piotr.naszarkowski). Mr Naszarkowski engraved these postage stamps:

Poland		Sweden	
2688	Ship, 5zl.	1916	Alva Myrdal, 4k.
2773	Mieszko I, 10zl.	1941-2	European Soccer, 2.80k.
2795	Gen K. Swierczewski-Walter, 15zl.	A585	Prehistoric Animals, 2.80k.
2831	Col. S. Wieckowski, 15zl.	1979	Joachim and Anna, 2.30k.
2885	Kazimierz, 15zl.	1982	St. Nicholas, 2.30.
2932	Boleslaw II Szczodry, 20zl.	2101	F.G. Bengtsson, 6.40k.

Sweden (continued)

2105	Annunciation, 2.80k.	A689	Public Buildings, 5k.
2175	Astrid Lindgren, 6.	2319	Gustav Vasa daler, 4.50k.
2205	Hugo Theorell, 5.	2320	Carl XIV John riksdaler, 5k.
2206	Ragnar Granit, 5k.	2400	Toys, 5k.



NYSTRØM, Carsten. *PtEng & PEng.* b. 29 September 1957. He was trained as a metal engraver and silversmith. In 1982 Mr Nystrøm began his training at the printing works for the Danish National Bank where he worked with engraver Arne Kühlmann. Mr Nystrøm engraved the following bank notes:



Denmark

P55	<i>K. Blixen</i> (photo by E. Petersen), 50 kr.	P25	<i>Codfish tail</i> , 100 kr.
P58	<i>N. Bohr</i> (photo by H. Jacobsen), 500 kr.	P26	<i>Ghost Moth</i> , 200 kr.
Faroe Islands		P27	Crab's claw, 500 kr.
P24	<i>Ram's horn</i> , 50 krone.	P28	Bird's wing, 1000 kr.



ONDRÁČEK, Miloš. (See main biographical listing.) He engraved these postage stamps for Slovakia:

160	English Oak, 3sk (K. Ševellová).	258	Queen Ntombi, 7sk (M Činovský).
161	European Hornbeam, 4sk (K. Ševellová).	311	Pieta, 18sk (M Činovský).
162	Scotch Pine, 10sk (K. Ševellová).	373	Agricultural Institute 12sk (A. Vojtášek).
215	Scouting, 5sk (J. Baláž).	374	Costumes 5.50sk (J. Piačková).
237	Nativity, 8sk (M Činovský).	399	Revuca School 13sk (P. Augustovič).
247	Slovak 150 th , 18sk (P. Augustovič).		

OSTROWSKA, Agnieszka. *Eng.* She engraves postage stamps in Poland.

PIWCZYK, J. *Eng.* This postage stamp engraver works in Poland.

PHILLIPS, Leonard Vincent. He engraved postage stamps for: Antigua, the Bahamas, Barbados, Bermuda, British East Africa, British Guiana, British Honduras, Brunei, Cayman Islands, Cook Islands, Czechoslovakia, Dominican Republic, Ecuador, Egypt, Falkland Islands, France, Gambia, Gibraltar, Greece, Grenada, Guatemala, Hong Kong, India, Jamaica, Kenya, Leeward Islands, Malaya, Malta, Mauritius, Montserrat, Nigeria, New Zealand, Norway, Nyasaland, Panama, Portugal, St. Helena, St. Kitts-Nevis, St. Lucia, St. Vincent, Sierra Leone, Sudan, Swaziland, Turkey, Turks and Caicos Islands, Yugoslavia and Zanzibar (Pemberton, 226-7). Between 1911-1933 Phillips engraved stamps for Newfoundland. His first stamp “was an Indian revenue stamp with value tablet blank, inscribed ‘TIHRI GARHWAL’ dated 6.6.98” (van Haeften, *EPJ* 127, 133).

POLAK, Marian Romuald. *Eng.* b. 4 February d. 1966. This Polish engraver of postage stamps also engraved the arms and portrait on the 1 pengo, P114 for Hungary.

PONTING, Arthur. *Eng.* He engraved Canadian stamps at BABNCo in the 1970s.

RANZONI, Edith. *Eng.* She is credited with the Austrian postage stamp designs for the Happy Childhood issue, B260-263. Edith Ranzoni is the wife of Hans Ranzoni, Jr. (*EPJ* No. 83, 135).

SCHROM, Ernst. *Des.* The face and back of an Austrian 10-schilling bank note *essai* is illustrated in L&S (114).

SCOTT, J. This postage stamp designer is responsible for a number of stamps that were engraved at Perkins Bacon in the early 20th century.

SENGER, Adrian. *Eng.* He is the probable engraver of P38-41 for Israel (Salem).

SIGRIST, C. *Eng.* He engraved the following postage stamps for Newfoundland (CPA):

149	Express Train, 5¢.	216	Token from Eliz. I, 5¢.
150	Hotel, St. John’s, 6¢.	219	Ships at St. John’s, 9¢.
153	War Memorial, 10¢.	220	Annexation of Newfoundland, 10¢.
190	Caribou, 5¢.	225	Gilbert Statue of Truro, 32¢.
193	Salmon Leaping Falls, 10¢.	C14	Land of Heart’s Delight, 10¢.
197	Sealing Fleet, 25¢.	C15	Spotting the Heard, 30¢.
215	Eaton College, 4¢.	C17	Labrador, the Land of Gold, 75¢.

ŠNEIDER, Bohumil. (See main biographical listing.) He engraved these postage stamps for Slovakia:

199	Girls, 7sk (M Činovský).	372	Skating 16sk (I. Schurmann).
280	Marathon, 9sk (I. Piačka).	382	Guitar & Map 19sk (R. Brun).
319	Winter Games, 12sk (I. Schurmann).	388	Bridge 10sk (D. Grečner).
359	Olympics, 18sk (I. Schurmann).	-	Klinger painting, 9sk.
365	Postal, 10sk (D. Kállay).	-	Rozgrund painting, 12sk.

SPINOY, Constant. *Eng.* b. 1924 d. 1993. The image of this postage stamp engraver can be seen on the 17-franc postage stamp, Scott 1646, for Belgium.

SRB, Martin. He engraved these postage stamps for Slovakia:

Czech Republic

- *In the South* by A. Chittussi for the Czech-German 2003 Stamp Expo.

Slovakia

- 269 Radio, 10sk (O. Solga).
- 306-8 Railways, 4, 10 & 15sk (D. Grečner).
- 361 Security, 4sk (M. Cipár).
- 397 Easter, 5.50sk (K. Ondreička).
- 413 St. Michael's Church, 7sk (M. Cipár).
- Greetings, 7sk (K. Štanclová).
- Komárno, 50sk (D. Grečner).



SZKLARCZYK, Andrzej. *Eng.* b. 30 July 1934. He engraved postage stamps in Poland.

SZUNYOGHY, András. *Eng.* b. Pecs 11 August 1946. He engraves postage stamps.

SZYMAŃSKA-KOWALSKA, Barbara. *Eng.* b. Torun 2 January 1932. She engraved postage stamps in Poland.

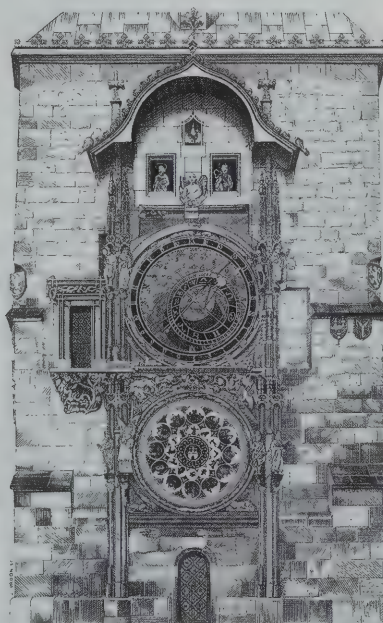
TALBOT, Ron. *Eng.* In the 1980s he engraved at the Bank of England Printing Works.

TIRDISZEK, Eugeniusz. *Eng.* He engraves postage stamps in Poland.

TOBEL, Hedwig Zum. *Des.* Three back designs for Austrian 10-schilling bank note essays are illustrated in L&S (115 & 116).

TVRDOŇ, J. *PEng.* b. 10 June 1950. He is not employed by the STC in Prague, nevertheless, he engraved an image of the *Old Town Hall* in Prague for the STC. This building is the work of Mikuláš of Kadan. Every hour images of the twelve apostles, Jesus, a skeleton and a cockerel are seen in the tower windows.

UEMATSU, Koji. *PtEng.* He joined the Japanese Printing Bureau in 1980 and engraved portraits of *Michio Miyagi* and *Toson Shimazaki* on 80 yen postage stamps Scott 2219 and 2434.



VERETEL, József. *Eng.* b. Domos 2 January 1922, d. Budapest 5 August 1993. He engraved postage stamps.

VITEK, Juraj. b. 1975. He studied security design and engraving under M. Činovský at the Academy of Fine Arts in Bratislava. He engraved the UNICEF 5.50sk postage stamp for Slovakia, S356; A. Baniková designed it.

VOUEZ, Patricia. *Eng.* She engraved face and back of the Belgian 2000-fr. note, P151.

WALLHORN, Arne. He attended the Technical Institute, at the time called the Swedish State School of Arts, Crafts and Design. Mr Wallhorn enrolled in the Book and Advertising Art Institute with the intention of becoming an illustrator. He enrolled at the Academy of Art in 1941, concentrating on graphic design under Harald Sallberg.

In 1946 Mr. Wallhorn was accepted at the Swedish Post Office Administration to train under Sven Ewert. His first postage stamp was for the 50th Anniversary of the Sports Association in 1953. Since then he has engraved numerous portraits of Nobel Prize winners on Swedish postage stamps (*EPJ* No. 122, 65). (See main biographical listing.)

WOLFENDEN, H.K. *Eng.* He was engaged by CNBNCo to engrave postage stamps including the following for Newfoundland:

145	Map of Newfoundland, 1¢.	195	Harp Seal Pup, 15¢.
157	Colonial Building, St. John's, 20¢.	196	Cape Race, 20¢.
185	George V, 2¢.	217	Sir Humphrey & Royal Patents, 7¢.

YORKE, Charles Gordon. (See main biographical listing.) The figures on the back of the \$2 note, P86 are from left to right as: Qitsualik, Peter Paniloo, Herodier Kadluk, Paul and Joseph Idlout and Elijah Erkloo (H. Brown *CPMJ News-letter* Vol. 10, No. 4, 122).



The back of the Canadian \$2 note, P86 by C.G. Yorke and the portrait of L. Eshkol on the Israeli 5 sheqalm, P52 (by J. Zim).

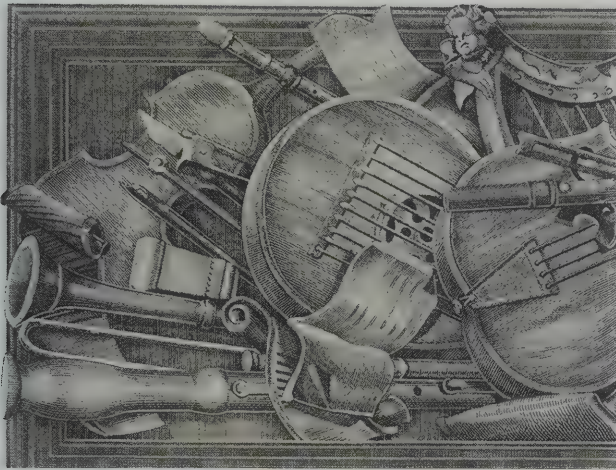
ZAJDEL, Wanda. (See MORYCINSKA-ZAJDEL, Wanda on page 328.)

ZIM, Jacob. He is the probable engraver of the following bank notes for Israel, all designed by Shamir.

P30	<i>Fisherman</i> , 1 lira.	P33	<i>Boy & Girl</i> , 50 lirot.
P31	<i>Worker</i> , 5 lirot.	P52	<i>L. Eshkol</i> , 5 sheqalm.
P32	<i>Scientist</i> , 10 lirot.		

ZLOTKOWSKI, Tomasz. *Eng.* b. 30 June 1959. He engraves postage stamps in Poland.

ADDITIONAL ENGRAVINGS



central
bank of
ireland



Musical
Instruments,
Ireland Republic
P74 (back) and a
portrait of *Thomas
Cubitt*, for the 1991
Komori calendar,
were engraved by
Christopher
Broadbridge.



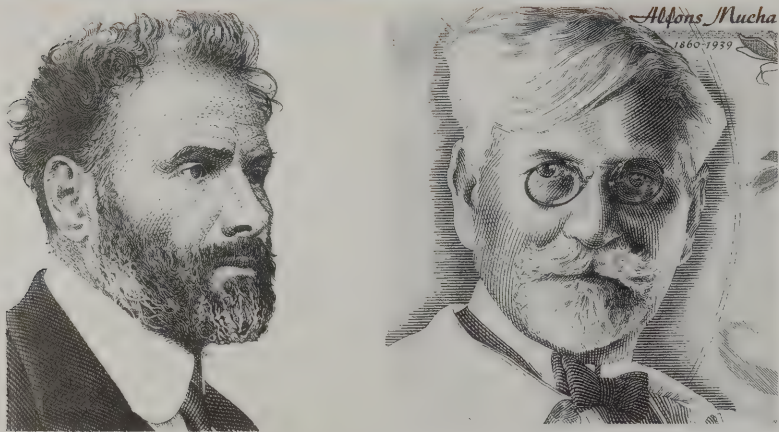
The *Ghanaian Woman* is by S. Doubtfire
and the *Renaissance Engraver* is by
E. Vaquer.



ADDITIONAL ENGRAVINGS



Stanley Doubtfire engraved the Four Continents by Peter Paul Rubens for DLR.

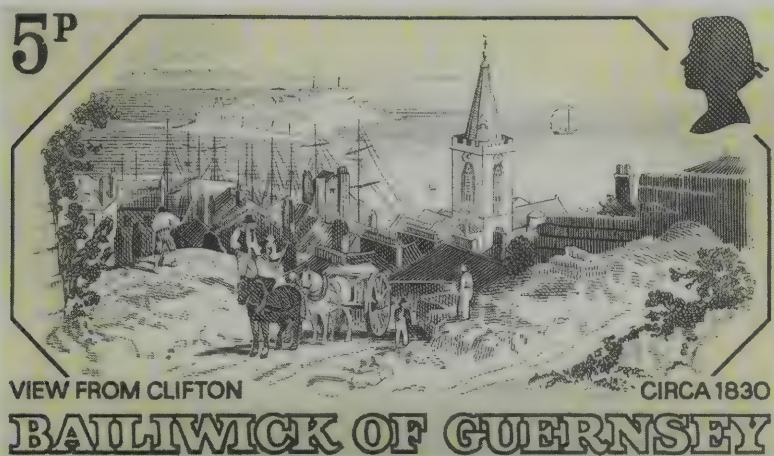


Gerhart Schmir engraved this portrait of *Gustav Klimt* for a 20-schilling 1995 essai (L&W 126) and Martin Srb engraved the portrait of *Alfonse Mucha* for an STC advertising note.



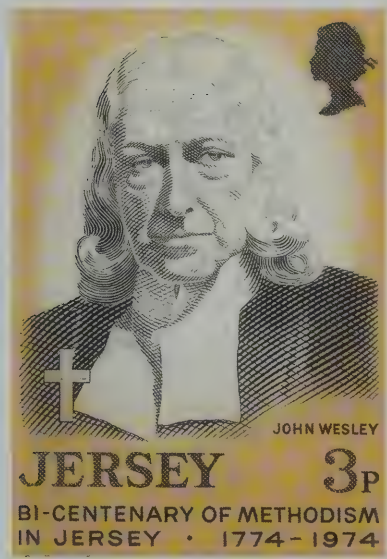
Alan Dow engraved the image of Charles Dickens for the BW 1974 calendar.

ADDITIONAL ENGRAVINGS

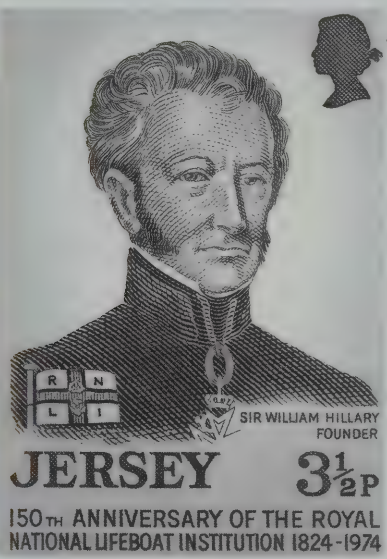
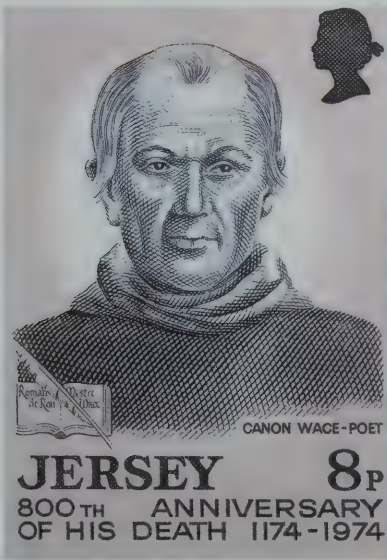


The View from Clifton
Scott 157 was
engraved by Robin
Taylor.

BATLWICK OF GUERNSEY



Canon Wace-Poet
105 was engraved
by R. Taylor and
W. Churchill 106 by
S. Doubtfire.

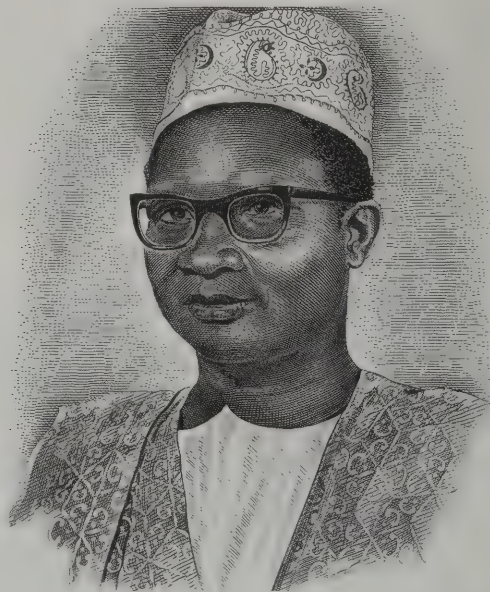


Engraver unknown
for J. Wesley 103,
Sir W. Hillary 104 by
H. Carradine.





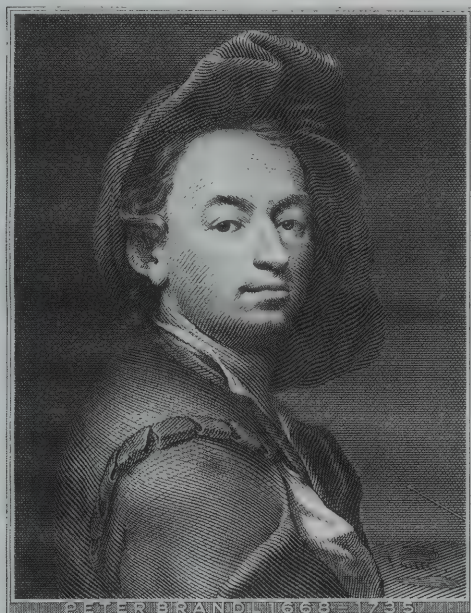
Bohumil Heinz engraved King Wenceslas as a child (enlarged 170%).



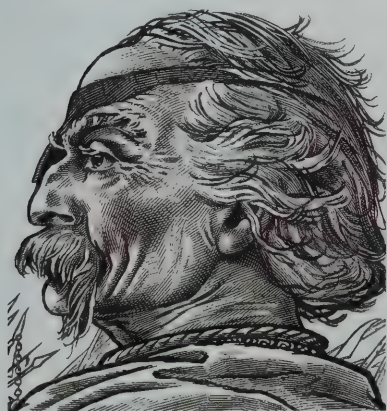
A portrait of *Y. Degen* by Kurt Leitgeb and a presentation portrait of Gambia's *Sir Dawada Kairaba Jawara* by Joseph Keen.



A Czech essay for 500 koruns engraved by L. Jirka with artwork by M. Medvecká.

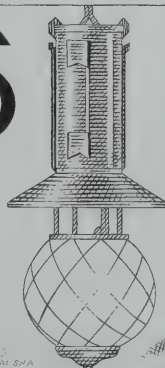


Peter Brandl by Jindra Schmidt and Jaroslav Heyrovský by Bohumil Šneider.



ČESKÁ REPUBLIKA

6
Kč



FRANTIŠEK KŘÍŽÍK 1847-1941

Jan Žižka by Jindra Schmidt and F. Křížík, Czech Republic 3017.

DESIGNERS OF ESSAIS FOR EURO BANK NOTES

The artists listed below created competitive designs for Euro banknotes. An exhibition of these unadopted designs with the theme "Ages and styles of Europe" was seen first at the European Central Bank in Frankfurt am Main, and later at other venues. See: www.admirabledesign.com/rubrique.php3?id_rubrique=98 for examples.

ANTONATOU, Maria (Athens) b. 1963.
BALLAGH, Robert (Dublin) b. 1943.
BRAUN, Colin (United Kingdom).
BRUUN, Erik (Viborg, Finland) b. 1926.
BRUUN, Daniel (Espoo, Finland) b. 1963 and Johanna (Helsinki) b. 1965.
de ABREU, Luis Filipe (Torres Novas, Portugal) b. 1935.
DEGRYSE, Maryke (Roeselare, Belgium) b. 1958.
DRUPSTEEN, Jaap (Hasselt, the Netherlands) b. 1942.
GERSTETTER, Reinhold (Leonberg, Germany) b. 1945.
GUÉRULT, Alain (France) b. 1956.
Istituto Poligrafico e Zecca dello Stato S.p.A.
JÄRVIÖ, Hannu (Oulu, Finland) b. 1948 and Karin MÖRCK-HAMILTON (Göteborg, Sweden) b. 1952.
JUNG, Sandrine-Ludmilla (Niederhelfenschwil, Switzerland) b. 1970.
JÜNGER, Ernst (Hanau, Germany) b. 1935 and Lorli. (Weimar, Germany) b. 1938.
LAMBERT, Pierrette (Poitou, France) b. 1928.
LLOP, Enric Satué (Spain) b. 1938.
MADLÉ, Inge (Amsterdam) b. 1963.
MANFREDI, Renato (Castelnovo né Monti, Italy) b. 1954.
MATOUL, Brigitte. (Liege, Belgium) b. 1963, Benoit GREGOIRE (Huy, Belgium) b. 1959 and Véronique BOLAND. (Rocourt, Belgium) b. 1966.
MICHEL, Klaus (Munich) b. 1963 and Sanne JÜNGER (Munich) b. 1964.
MICHELIOUDAKI, Areti (Athens) b. 1967.
MÜLLER, Johann (Munich) b. 1948.
NIKOLAOU, Nikos (Athens) b. 1943.
OXENAAR, Robert Dodaat Emile (The Hague) b. 1929.
PFUND, Roger (Berne) b. 1943.
PINO, Giovanni. (Naples) b. 1945.
PIPINIS, Ioannis (Lesbros, Greece) b. 1945.
PLAZA, Miguel Angel (Madrid) b. 1963.
PONSAERS, Kenneth (Wilrijk, Belgium) b. 1949 and Nathalie PAQUOT. (Huy, Belgium) b. 1964.
ROST, Stuart (Fleet, United Kingdom) b. 1966.
SAVINI, Guglielmo (Cotignola, Italy) b. 1939 d. 2001.
SCOVELL, Mark (Windsor, United Kingdom) b. 1946.
SOTIRIOU, Pericles (Athens) b. 1940 d. 2001.
STEVENSON, John (United Kingdom).
THORN, Terry (United Kingdom).
VOUEZ, Patricia (Uccle, Belgium) b. 1952 and Monique GOLLAIRE (Brussels) b. 1958.
WARD, Andrew (Keighley, United Kingdom) b. 1957.
ZIMMERMANN, Y. (Basel) b. 1937 and Ana ALAVEDRA. (Logroño, Spain) b. 1945.

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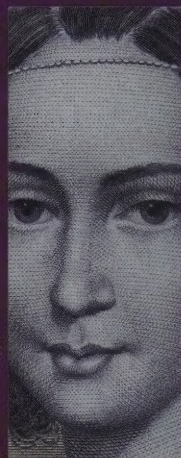
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In addition to this, his fifth book, Gene Hessler has written more than 350 articles including columns for the *Numismatist* and *Coin World*. As part of “Money Talks,” a series originating at the American Numismatic Association and broadcast on National Public Radio, one of his scripts was selected to represent the nomination for a Peabody Broadcasting Award in 1993.

Gene Hessler is listed in various editions of *Who's Who in the Midwest, America and the World*, and has been interviewed on national television including two appearances on the NBC TODAY show.

In addition to lecturing at the Smithsonian Institution, the American Numismatic Society, the American Numismatic Association and at other locations, Mr. Hessler has acted as a consultant to museums including those of U.S. Federal Reserve Banks and the Banknote and Postage Stamp Museum in Japan.

A professional trombonist, Mr. Hessler holds a baccalaureate degree from the University of Cincinnati and a graduate degree in musicology from the Manhattan School of Music. He has traveled the country and the world performing with many of the most prominent names in jazz, including Woody Herman and Buddy Rich, and in classical music, Leonard Bernstein, Leopold Stokowski and many others.

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